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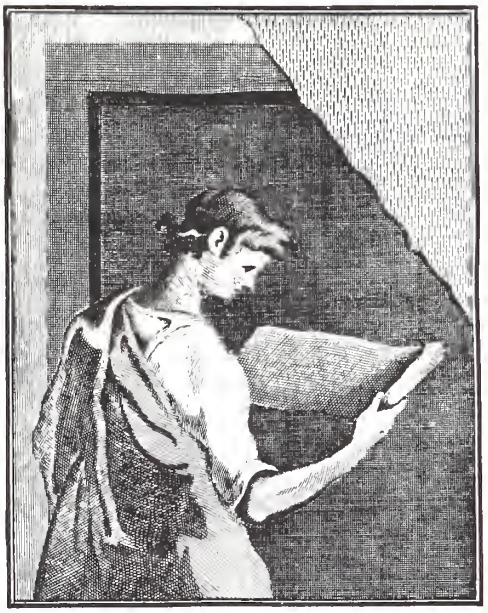

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CATALOGUE OF PICTURES

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CATALOGUE OF PICTURES

FORMING THE COLLECTION OF

LORD AND LADY WANTAGE

AT

2 CARLTON GARDENS, LONDON

LOCKINGE HOUSE, BERKS

AND

OVERSTONE PARK AND ARDINGTON HOUSE

LONDON

GEORGE BELL & SONS

1905.

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TO THE BELOVED MEMORY

OF

ROBERT JAMES LOYD-LINDSAY,

BARON WANTAGE, V.C., K.C.B.

THIS RECORD

OF THEIR COLLECTION OF PICTURES

IS DEDICATED BY

HIS WIFE

Ut pictura poesis erit; quæ, si propius stes,
Te capiet magis; et quædam, si longiùs abstes;
Hæc amat obscurum: volet hæc sub luce videri,
Judicis argutum quæ non formidat acumen:
Hæc placuit semel; hæc decies repetita placebit.

HORACE, "De Arte, Poetica," ll. 361-5.

Pictures, like Poems—This to closer view
Is best; that, when at greater distance seen.
Some love the shade; some seek the brighter light,
Fearless to face the critic's keenest eye.
This charms us once; ten times repeated that,
Its pow'r retains undimm'd, and pleases still.

Translated by LORD OVERSTONE.

PREFACE.

THE Pictures described in this Catalogue were collected by Lord Overstone, and by Lord and Lady Wantage.

In 1900 Lord Wantage entrusted to Mr. A. G. Temple (Director of the Guildhall Art Gallery) the compilation of a Catalogue of the Collection. He desired that it should form as complete a record as possible of the Pictures that were to him objects of constant companionship, and the unfailing delight of his latter years. He watched the progress of the work with keen interest, but did not live to see it completed.

It is based upon a previous descriptive Catalogue, which was compiled in 1875 for Lord Overstone, by the late Mr. George Redford. The present work has been ably carried out by Mr. Temple, with the co-operation (especially in the descriptive and historic notes) of Lady Wantage, and of Mr. R. H. Benson who has given much valuable assistance.

The introduction has been kindly contributed by Mr. S. Arthur Strong (Librarian to the House of Lords).

The Illustrations are in collotype, from photographs taken by Messrs. Wetherman & Co., of the Enfield Press.

The Pictures acquired by Lord Overstone consist chiefly, though by no means exclusively, of works of the Dutch School. These are mainly at Carlton Gardens, while the Italian, Spanish, French, and English Pictures are mostly at Lockinge. Some family portraits and other paintings are at Overstone, and portraits of the Lindsay and Trotter family are at Ardington.

Lord Overstone (then Mr. Jones Loyd) began to collect about 1831. In 1846 the celebrated Dutch Gallery of the Baron Verstolk van Soelen, of The Hague, consisting of one hundred pictures, was brought over to England conjointly by Mr. Thomas Baring, Mr. Jones Loyd, and Mr. Humphrey Mildmay. One picture was sold to the King of Holland, and the remaining ninety-nine were divided by private auction between these three collectors and the picture dealer, Mr. Chaplin, through whom the purchase had been conducted. Mr. Jones Loyd acquired the following ten pictures:—

View in the wood at The Hague	*Hackaert*	No. 100
The Water-mill	*Hobbema*	,, 103
A Landscape	*Aart van der Neer*	,, 160
The Wood-cutters	*Ditto*	,, 161
Italian Landscape; men landing merchandise	*Pynacker*	,, 182
Portrait of an old lady	*Rembrandt*	,, 185
Grand Landscape, with waterfall	*Ruysdael*	,, 200
Twelfth Night	*Jan Steen*	,, 220
Still Water, with shipping	*W. Van de Velde*	,, 246
A Sportsman, with his dog and gun	*Wynants*	,, 264

The forty-two pictures acquired by Mr. Baring passed, on his death, into the possession of the present Earl of Northbrook, in the catalogue of whose collection a complete list of the Verstolk Gallery is given in the appendix. The twenty acquired by Mr. Humphrey Mildmay were dispersed at Christie's in 1893, and the twenty-seven which fell to Mr. Chaplin passed into various collections.

In 1848 Mr. Jones Loyd acquired at the sale of the collection of Mr. William Wells, of Redleaf, the following pictures:—

The Enchanted Castle	*Claude*	No. 43
A Sybil	*Guido Reni*	,, 99
Courtyard of an Inn	*De Hoogh*	,, 108
Still Life	*Adriaen van Ostade*	,, 169
A Country Inn	*Isaak van Ostade*	,, 170

In 1862 the two portions of Murillo's "Vierge coupèe" (No. 152) were reunited.

Lord and Lady Wantage added many works of various schools to the collection, among the most important of which may be mentioned—

Caritas	*Burne-Jones*	No. 32
Temperantia	*Burne-Jones*	,, 33
Morning	*Corot*	,, 47
Noon	*Corot*	,, 48
Evening	*Corot*	,, 49
Night	*Corot*	,, 50
Queen Henrietta Maria	*Van Dyck*	,, 65
Lady Eardley and her Daughter	*Gainsborough*	,, 82
Virgin and Child with Saints	*Palma Vecchio*	,, 173
Cassone Panel: Story of David and Goliath	*Pesellino*	,, 180
,, ,, Triumph of David and Saul	*Pesellino*	,, 181
Sheerness	*Turner*	,, 238
Walton Bridges	*Turner*	,, 241

The Catalogue is arranged alphabetically, according to the names of the Painters; the numbers correspond with those inscribed on the frame of each picture. The terms right and left denote the right and left of the spectator. In the size of the pictures the height is placed before the width.

A list is appended of books referred to or quoted from.

HARRIET S. WANTAGE.

INTRODUCTION.

THE private collections of England fall naturally into two groups. There are the great ancestral accumulations, chiefly of portraits, beginning, as a rule, with the pseudo-Holbein and ending with Reynolds—collections in which taste appears as the handmaid of family pride; while, on the other hand, there are the collections that have been deliberately and systematically formed, chiefly of late years, either to gratify a genuine personal taste, or as a necessary part of the apparatus of luxury.

The Wantage collection has all the merits of its recent origin. It was begun by Lord Overstone, who to a profound knowledge of economics and finance added the lighter graces of the intelligent connoisseur, and it has been continued to the present day on lines that clearly mark the difference between the old habit of accumulation and the modern system of collection. For whereas our ancestors employed Vandyck and Reynolds for the simple reason that their neighbours did, and with no suspicion of the place that they would eventually occupy in the judgment of posterity, nowadays the critic is abroad, and the collector is not content with acquisition—he is forced, even by fashion, to choose and judge.

I.

BEGINNING with the Italian School, the two famous panels with the "Story of David," by Pesellino, claim our first attention in order of time, and indeed of merit.

The story is told after the manner of the artless chronicler who makes everything look probable except the whole; but, though the style of narration is primitive in its simplicity, the artist revels in a profusion of vivid detail. The landscape and the animals are rendered with a care and insight that show the new fashion of direct appeal to nature. It is upon this combination of simplicity

and alertness that the peculiar charm of the panels chiefly depends, like that of Chaucer when he tells of Theseus Duke of Athens.

It is a charm that the advance of knowledge and the growth of critical power will destroy or transfigure; but there will always be many with whom illusion will be more powerful, perhaps because more flattering, than truth; and these will be more touched by the David of Pesellino than by the David of Renan. Pesellino is the predecessor, not only of Benozzo Gozzoli, with whom he has often been confused, but even of Paul Veronese, who, in the fulness of time, overlaid the gospel with such a wealth of sumptuous but irrelevant accessories that he had to answer for it to the Holy Inquisition. In the same way the transition from Pesellino to Bassano is not so abrupt as might appear from their total outward diversity. Great as is the distance between them, they both work in the same line—that of sacred *genre*.

In the "Return of the Prodigal" Bassano has emerged from the stable to which we have grown accustomed in his company. We are on the steps of a palace, and the artist has evidently laboured, though not with complete success, to tone down the peasant in his figures and to bring out something of the airs and graces of the cavalier. The treatment of the scene foreshadows Rembrandt, in the mood in which the homeliness of the language employed serves only to enhance the depth and subtlety of the deliverance when it is once taken in.

Of the older masters, Cima contributes an example like many others of his slender but engaging talent. He worked within the limits of the Bellini formula, without ever yielding to the temptation, that in his day had begun to be pressing, to break away from the old lines. To Bellini he bears much the same relation as Boccherini to Haydn. Among the powerful he has no place; but the freshness of the heart has fallen upon him like dew, and there will always be many to share Ruskin's enthusiasm for this "son of the morning."

The small picture of the "Last Supper" is said to be a sketch for the picture painted by Titian for the Refectory of the Escurial; but of this there is no proof apart from what may be read in the face of the work itself. Anyhow, its technical qualities are of the highest order, and when considered in detail point straight to Titian. The types are well known as his, and the broad suggestive sweeps of a full brush, with points of high light touched in here and there, have an expressive force, at once summary and exhaustive, that Rembrandt alone has equalled. As usual, Titian falls short of the dramatic possibilities of the theme. It is evident that he has seen and pondered Leonardo, but *quantum mutatus ab illo!* There is contortion without real commotion on the part of these gigantic figures, and over all there is no sense or shadow of impending tragedy.

The "Virgin and Child with Saints" attributed to Palma is undoubtedly on the plan of much of his most characteristic and successful work; but the

colour, though gorgeous and satisfying, lacks the subtlety and delicacy that are never absent from the true Palma, while the Virgin is somewhat too coarse and provincial even for him. On the whole, we share the difficulty of Crowe and Cavalcaselle in pronouncing between Licinio and Cariani. The *Santa Conversazione*, No. 14, shows the capacity and charm of Venetian art on the lower levels. The figure of the Baptist, who looks less of an ascetic than of a day dreamer, points to the influence of Palma, of whom the genuine Bonifazio was a pupil. Morelli, as is well known, divided the large and various group of pictures bearing the name of Bonifazio into three classes, and he further pretended to recognise behind their differences the existence of three separate individuals, who betrayed themselves, as usual, by peculiarities in the drawing of the hand and ear, and were marked accordingly, in order of time and merit, I., II., and III. It is difficult not to be impressed when a critic speaks "by the card" as absolutely as this, and the three Bonifazios soon became established and popular with the compilers of lists and gallery catalogues. However, Dr. Ludwig has recently explored the whole question, especially the documentary evidence that had been put forward to justify the tri-section, and his conclusion—which appears to be irrefragable—is that there was only one Bonifazio who can be traced and named, and that the mass of work distributed by Morelli between No. II. and a Veneziano of the same name must have been produced either in the workshop of the master himself or by imitators.

In the same category as the "Virgin and Child," though much lower down the stream of tradition, must be placed the "Adoration of the Shepherds" (No. 174), and the "Madonna with S. Iago and S. Lucia" (No. 15). The latter has a touch of the overcharged sentiment of Lotto, but the hand, though peculiar, is unrecognisable.

The sketch by Tintoretto of "Jupiter nursed by the Nymphs" is full of character, but free from the extravagance that mars so much of his work. Even within these limits there is enough to show what an original figure he is in the field of Italian art. In the light, silvery scheme of colour and the delicacy and daintiness of touch there is a quality which was not to appear again until the time of Watteau. The picture entitled "Waiting for the Miracle" is assigned, not improbably, to Domenico Tintoretto, who, while he continued the mannerisms of his father, missed his depth and brilliancy.

Lorenzo di Credi appears at his best, and with what for him is an ambitious and complicated plan, in the "Coronation of the Virgin." Though he shared with Leonardo the lesssons of Verrocchio, he never wandered from the old paths of quietude and simplicity. This picture belonged to Samuel Rogers, who prized it so highly that he hung it in his bedroom in such a position that his waking eyes might open upon it. In fact, it resembles his own verse in being well meant and carefully wrought.

The two small panels by Perugino belong to his best period, when he had already begun to announce Raphael; but in pictures on this scale, that cost him little labour, we hardly feel the full force of his genius. No man ever held himself more *au dessus de son œuvre* than Perugino, and his habit was to multiply with the ease of constant practice the limited set of types that he kept as his stock-in-trade. Consequently there is nothing here that we are not familiar with elsewhere.

In the copy of the *Vierge aux Rochers* we dimly recognise the "archangel minished." From the attitude of the angel it appears as if the copyist, whoever he was, had been familiar with both versions of the original, for he seems to have borrowed the head from the Louvre picture and the hands from the one in London. For the dark mysterious vista of rocks he has substituted an entirely new background. Altogether the picture is noteworthy less as an original work of art than as showing the vicissitudes of a great masterpiece in its circulation under the hands of the copyists.

The portrait of the "Child with the Dog" is a straightforward presentment of an unattractive theme. It has been ascribed to Titian, but it is cold and stiff instead of coming, as it should have done, rich and glowing from his hand. It may have been painted by Bronzino.

"The "Ascension of the Magdalen" is as fine an example as exists in England of Domenichino, whom art lovers have long since left in the lurch, but whose name was a name to conjure with through the whole course of the reasonable eighteenth century, and whom Poussin placed by the side of Raphael. Even Walpole, who in literature reverted to what he believed to be Gothic standards, stuck loyally to the fashion of his time in art-criticism; and certainly no men were ever more deliberate and systematic in the pursuit of art for art's sake than the Carracci and their school. The picture has all the qualities of academic mastery that used to be admired in the "Communion of S. Jerome." The drawing is accurate, and the solution of the problem is clear; but the effect is cold, especially to those of us who need the more pungent stimulus of what is not yet ripe, or has begun to decay.

Murillo appears at his best with the theme that has made his name as widely known as that of Raphael. With the single exception of the Sistine Madonna, in which Raphael, under some unearthly inspiration, like that which dictated the Requiem to Mozart, touched a point far above his own usual reach, there is no image in Italian art that stands out as typical of the triumphant Mother of God. This was left for Spain to contribute. The artist has used his favourite model, the one that so much impressed George Eliot, and he has contrived with great art to reveal the supernatural with no sacrifice of the real.

The "Holy Face" is a slight work that can have imposed no great tax

upon the artist's powers. Here Murillo shows all the tragic force of his countryman the divine Morales, with more restraint.

The so-called "Enchanted Castle" has long been famous. It is an epitome and a model of the poetic style of landscape that Claude may be said to have invented, the landscape of romantic adventure, of Tasso and Camoens. In fact, we can well imagine that when Vasco da Gama and his *conquistadores* sighted the "Isle of Venus," it was something like this. The subject is uncertain, and it seems clear that the present title of the picture is nothing but a fancy long subsequent to the time of Claude. There is no deadly or sinister influence here, such as a Northern artist, in the grip of the skeleton-shadow of death, would have chosen to render. The enchantment pervades the entire scene, and melts into the soul of the spectator. It is neither more nor less than the enchantment that still broods over the immortal sea, the shores of which once "rang with the world's debate."

Salvator Rosa sings another stave—Nature, the home of the outlaw, and the scene of strife, weird and wild like one of his own passionate melodies:—

Per me solo si vede sordo il ciel,
Scuro il sol, secca la terra;
Ov' io di pace ho fede,
Colà porta il gran diavolo la guerra.

In the present case (No. 198) he is in a quieter mood than usual; but even here the contrast between him and Claude is profound, Claude tending to reduce everything to harmony in a golden even light, while Salvator feels for the broken, the occasional and the darkly mysterious. He is not unlike Tintoretto, whose extraordinary visions in the School of S. Roch show that he was the first to realise the tragic capabilities of landscape.

II.

The collection contains some of the finest examples of the Dutch School in England; but it is difficult to say anything new about Dutch art, for the reason that, with the exception of Rembrandt, and perhaps Hals, the painters confined themselves to themes that they had perfectly mastered, and were able to reproduce indefinitely and with no apparent effort.

One of the most original and impressive of the Dutch artists is Ruysdael, who, without departing from familiar ways, contrived to make the prose of Dutch realism convey a haunting, most melancholy poetry. The lonely roads wind away into the distance, but they seem to lead to no journey's end; the heavy black clouds threaten the landscape as though they would blot it out; the roar of the waterfall in the glen is unheard by man, who, like the shadow that he is, has long since vanished:—

Light and life for ever ever fled away!

If Salvator faced the world in an attitude of revolt, Ruysdael's spirit is the spirit of resignation.

Hobbema seems to have frequented the same scenes and to have employed the same methods as Ruysdael, and he is a match for him in technical skill; but he just falls short of the other's power of emotional insight and suggestion.

In "A Wood at The Hague" (No. 100) we have a fine example of a rare master, Jan Hackaert, who seems to have breathed the courtly atmosphere of The Hague to some purpose, for he touches this forest vista with a grace and lightness that would have done credit to Marly or Versailles.

Rembrandt contributes a portrait which is in the vein, though hardly on the level, of his highest things, though it shows plainly enough where his chief power lay. The Italians had brought back from the dead the two divine gifts of antiquity, beauty and freedom; but with the exception of Michelangelo's ceiling, and an occasional portrait by Titian or Tintoret, their art is an art for fair weather and of illusions, and the best of it is apt to appear childish when contrasted with Rembrandt's Shakespearean grip of the pathetic realities of experience. Velasquez surveys his models with the reserve necessary to a courtier and becoming in a cavalier; but the manners of the miller's son have not the repose that stamps that frigid caste. Rembrandt has been more than a spectator in the battle of life, and we feel that if he has come through it like his own image of indomitable courage and patient resignation, it has been "so as by fire."

The great landscape, No. 184, has always been attributed to Rembrandt; but of late good judges, both in Holland and Germany, have placed it to the credit of his pupil Koningk, with an assurance that is by no means rare in art critics, but at the same time with a unanimity that is much rarer. It is well known that Koningk made experiments with this very subject; and in view of these, of which more than one exist in England, it seemed to the present writer that here we had the master's archetype, from which Koningk with much smaller means started. But if we are to conform to the decision of Bode and Bredius *honoris causa*, all we can say is that Koningk must for once have grown to more than his usual self under the immediate inspiration of Rembrandt.

Of the figure-painters, Teniers and de Hoogh are seen at their best on familiar lines; but Cuyp makes a strange appearance in this *galère* with the portraits of three children who twine garlands and fondle sheep by the waterside, with a distant view of Dort in the background. The artist is imperturbably serious, and the execution—careful to timidity—suggests that this is an early work. We might have expected, even from Cuyp, a certain lightness and demure playfulness; but the sheep are too real and the shepherdesses in their heavy finery too stiff for his Batavian graces, and the result is an agricultural synod of Dort more than even a prose pastoral.

A master who has never received quite the recognition that is due to his remarkable powers is Jan Steen. At the National Gallery he is still poorly represented; here, on the contrary, we find him on the level of his great performances at Apsley House. It was said of William III. that though he commanded large armies, he never achieved anything beyond *la petite guerre*, whereas Turenne with small armies gave perfect examples of the conduct of *la grande guerre*. In view of the small scale and low themes that he chose, Jan Steen must rank with the little masters; but all the same, for correctness of drawing and skill in grouping he shows like a master of the grand style.

The little picture attributed to Bellegambe introduces a name that has only recently been recovered for history. He belongs to the period between the decline of the old school of Van Eyck and the rise of Rubens, when artists, disturbed by Italian influence, were losing their primitive freshness, without becoming wholly emancipated. Bellegambe seems to have outlived Raphael; but he adheres so closely to the tradition of form and sentiment that his work looks older than it really is.*

III.

LANCRET is no match for Watteau at his best; but he makes the same appeal to those whom the scribes (of history) and Pharisees cannot prevent from dwelling with fondness upon the memories of the *ancien régime*. Here he displays the utmost of his technical skill, and the subject is innocent with no lack of point and sprightliness.

Corot's four great landscapes are not only a splendid example of his powers, far above the generality of the work that he turned out with little effort for dealers, but an interesting personal relic of the man. It would be impertinent to add anything to Corot's own description of his method and mood with nature; but we may venture so far as to say that these landscapes are ideal in the true sense of the word—that is, they are no evasion of the real, but an interpretation of the essential truth that underlies individual appearances. In this respect and in this particular case Corot resembles his great contemporary Barye, who rendered animal forms with the air of a man who had mastered the "Origin of Species."

Of the English School, though no single master except Turner stands out pre-eminent, the collection is choice and varied. Reynolds' portrait of Mrs. Montgomery is broad and rich, and in perfect condition. The subject has cost him none of that effort of which we are more conscious with Reynolds than with Gainsborough; but he has probably achieved his effect of simplicity at the

* Since the above was written, investigations at the Exhibition of Early Flemish Art at Bruges have resulted in the attribution of this picture to Gilles Claeissens of Bruges, instead of to Bellegambe.

expense of the likeness. Romney competes on the same lines; but it must be confessed that he shows cheap and thin by comparison. The landscapes reveal more of Gainsborough than the great full-length portrait in which his talent seems cramped and stiffened. He was at his best when dealing summarily and vivaciously with immediate impressions—the "Baccelli" or the "Ladies walking in the Mall." A complicated theme inspired Reynolds with grandiose memories and ambitions of "the sublime." To Gainsborough, on the contrary, what might have been a stimulus acted too often as a benumbing blow.

If it were not that the pedigree seems above suspicion, we should feel inclined to attribute the touching portrait of Dr. Johnson to Gainsborough instead of to Opie, whose name it bears. It is unfinished, and in its present state shows nothing of the unmistakable depth and dark that Opie introduced, and to which he owed his first fame. The Doctor appears at the close of his life, musing and tender; and we are reminded of him in the mood of his letters to Queenie or the sacred lines on the death of Levett, more than of the censorious dictator at the National Gallery who seems to be listening with growing impatience to a dunce or a Whig, and ready with his "Nay, Sir, this is paltry."

Northcote has described his own feeling of dismay when "the Cornish Wonder" burst in all its freshness upon the town, and when Reynolds did not hesitate to compare him to Caravaggio. "The Schoolmistress" is a work of great power, and may well have arrested the public accustomed to divide its suffrages between the glowing pomp of Reynolds and the silvery coolness of Gainsborough. Opie's method of painting was afterwards exploited by Raeburn, whom it has become the fashion with Scotch writers to push forward into the circle of the great as the discoverer of the secrets of Velasquez.

Crome and Wilson in different keys prelude to Turner, who in "Walton Bridges" and "Sheerness" rises to his full might and majesty. In the former he shows us in a manner at once broad and subtle a quiet English scene flooded with sunlight, while between this and "Sheerness" there is a contrast of tone and temper almost like that between peace and war. The immense swell and surge of the sea, the great hull of the man-of-war, black and ominous against the setting sun, all combine to a dramatic suggestiveness. This is more than a view on the coast: it is the theatre of the great drama of England's history—"the dower, she won in that great hour—the sea!"

Lastly, of the men of the present generation we shall say nothing, except that they are worthy of their place in the artistic succession. It is impossible to harm the dead even with our stupidity; but when controversy and those whom it concerns are still alive, reticence is the better part as we reach the goal *suppositos per ignes.*

S. Arthur Strong.

FRANCESCO ALBANO.

1578—1660. *Bolognese School.*

1 CUPIDS HEATING THEIR ARROWS AT THE TORCH OF LOVE.

Canvas, 18 × 36 inches.

A group of six amorini; the three centre ones seated round flaming torches, heating their arrows. One standing on the left blows on the flames through a long reed; two figures to the right are shooting their newly heated arrows; dark background.

A replica of this group forms part of the large picture by Albano of "The Forge of Vulcan" in the Turin Gallery.

Lockinge.

Albano was a pupil of the Carracci; his subjects are chiefly taken from mythology. His wife and twelve children were renowned for their beauty, and frequently served as his models.

JOSEPH W. ALLEN.

1803—1852. *British School.*

2 PORTRAIT OF THE HON. CHARLES PIERREPOINT.

Canvas, 49¾ × 39¾ inches.

The old squire, riding a bay cob, and followed by a groom on horseback; distant landscape.

Purchased 1874.

Lockinge.

Allen was a portrait painter of some merit. He worked chiefly in the northern towns of England—Manchester, etc. His portraits are carefully painted, tender and pleasing in quality, and his landscape backgrounds cleverly put in.

SIR LAWRENCE ALMA-TADEMA, R.A.

Living Painter. Born 1836. *British School.*

3 CORNER OF MY STUDIO.

Canvas, 24 × 17½ inches.

Op. CCCXIX.—painted 1893, and "offered to Lord Leighton, P.R.A., as a token of friendship and respect."

A corner of the artist's own studio in St. John's Wood. A slender girl, in a loose purple-tinted Grecian dress, her dark flowing hair bound by a green scarf, her face seen in profile, stands to the right at the end of a piano supported by a tall pedestal. Over it is spread a rich red velvet cover, with a deep border of massive oriental gold embroidery, whose luminous folds fill the lower centre of the picture. The girl's outstretched arm and hand, exquisitely modelled, rest on the edge of the velvet cover, while with her right hand she draws towards her a glass vase, containing sprays of large creamy white roses, in order to enjoy their scent. Below, to the left, a brass step leads up to the shadowed recess, where a tiger-skin is lying over a seat, and dimly seen pictures are on the wall. A large upper window of Eastern lattice-work, with panes of translucent Mexican onyx, transmits a subdued and opalesque light. A green marble pilaster fills the right side of the canvas.

Purchased 1896 at the sale of the effects of the late Lord Leighton, in whose studio it hung until his death in that year.

Lockinge.

THE copyright of Sir Lawrence Alma Tadema's painting, "In my Studio," is the property of The Berlin Photographic Company, London, W., 133, New Bond Street.

No. 3. ALMA-TADEMA

No. 5. ALTDORFER

No. 4 ALTDORFER

LUCAS CRANACH.

1472—1553. *German School.*

The two panels, Nos. 4 and 5, formerly attributed to Altdorfer, are now ascertained to be the work of Lucas Cranach the elder. Recent researches made by Herr M. J. Friedlander prove them to be the outer shutters of the tryptich known as the "Katharinen Altar," the centrepiece and one wing of which are in the Dresden Gallery, and the other wing in the Speck Sternberg collection at Worlitz. The central panel at Dresden is signed with the initials L. C. and dated 1506; it represents the Martyrdom of St. Katharine, who is richly attired, and surrounded by numerous figures in the costumes of the period, some of which appear to be portraits, with a varied landscape background. On each of the two side wings are depicted three female Saints: St. Martha, St. Christina, St. Margaret; St. Dorothea, St. Agnes, and St. Martina.

A copy of the whole altar-piece, including the two panels now in the Wantage collection, by Daniel Fritz, of Torgau, and dated 1586, is in the Gothic House at Worlitz, and another copy by the same hand is at Tempelhof, near Berlin, dated 1596.

Lucas Cranach the elder, also known by the family name of Sunder, was born in 1472, at Cranach, in North Franconia. He was a pupil of Matthias Grünewald, and became a leading painter of the Franconian branch of the German School. He was attached to the Court of Frederick the Wise, Elector of Saxony, and his successors. He ardently espoused the cause of the Reformation, and his personal friendship with Luther and Melanchthon led him to introduce their portraits into several of his sacred compositions. The "Katharinen" Altar-piece, with its numerous figures of Saints with their symbols, is a comparatively early work of Cranach, being painted when he was thirty-four, and probably before he fell under Protestant influences.

ALBRECHT ALTDORFER.

1480—1538. *German School.*

4 ST. GENEVIÈVE AND ST. APOLLONIA.

Panel, 48 × 25½ inches.

Two full-length figures, standing. St. Geneviève, on the left, turns towards her companion saint. She wears a green, gold-embroidered robe, looped up at the side; the bodice, laced with crimson and gold, bears the letters "E. S. H." in black on the front; her hair hangs in two long plaits, with a black ribbon across the forehead; a gold necklace round her throat.

St. Apollonia wears a plain long scarlet dress, with a tippet of gold lace, striped with black; her hair is fair and long.

Each saint holds her attributes of saintship—St. Geneviève a lighted taper, and St. Apollonia a pair of pincers with a tooth, emblematic of the torture she endured previous to being burnt.

Lockinge.

ALBRECHT ALTDORFER.

5 ST. CHRISTINA AND ST. OTTILIA.

Panel, 47½ × 24½ inches.

The companion picture. Two full-length figures, standing. St. Christina wears a long robe of rich gold brocade, with sleeves to the wrist; the embroidered bodice is cut square, showing the neck, round which is a rich enamelled and gold necklace, with three pearl pendants. The millstone on which she stands has reference to her having been thrown into the water with a millstone round her neck, and saved by angels who supported her.

St. Ottilia is in the black dress and white hood of a Benedictine abbess, and holds a richly bound missal, on which lie two eyes, emblematic of her good influence over all diseases of the eye, and of her character of protectress of those who, like herself, were born blind.

At the top of each picture are graceful festooned wreaths of leaves and fruit, with a central pendant, painted in gold.

Lockinge.

Altdorfer was one of the most important and original of Albrecht Dürer's pupils and imitators. His chief work, "The Victory of Alexander over Darius," in the Munich Gallery, is remarkable for the splendour and richness of the armour and costumes, which are those of his own time.

Attributed to

CHRISTOPHER AMBERGER,

1500—1562. *German School.*

Or BARTHOLOMÄUS DE BRUYN,

1493—1556. *German School.*

6 PORTRAIT OF A MAN.

Panel, $16\frac{3}{4} \times 14\frac{1}{2}$ inches.

Small half-length portrait of a stout middle-aged man ; full face, clean shaven ; long dark curly hair ; black cap, fitting closely. The hands are carefully painted, showing the creases and wrinkles of the skin. On the thumb of the left hand is a ring, bearing a small device, while in the right a folded paper is held, with writing upon it in German black letter. He is clad in a dark undercoat laced across with scarlet lace, and a deep brown cloak edged with sable, darker sable forming a cape over the shoulders. Round open-worked silver buttons. Background deep blue.

Collection—The Countess of Clare until 1866.
Purchased 1866.
Exhibited—Royal Academy, Old Masters, 1902.

Lockinge.

The chief masters of the Suabian or Augsburg School are Hans Burgkmair and Hans Holbein the younger. Amberger formed his style upon that of Holbein, and though inferior to that great master in energy of conception and refinement of drawing, yet he sometimes almost surpassed him in transparency and warmth of colouring. He lived and worked at Augsburg, but is known to have visited Italy. Among his chief works are a portrait of Sebastian Münster, the Geographer, in the Berlin Museum, and of the Emperor Charles V., in the Gallery at Sienna.

Bartholomäus de Bruyn, to whom the above picture may, with greater probability, be ascribed, lived and painted at Cologne. His master is said to have been the painter of the "Death of the Virgin," at Munich. He painted both altar-pieces and portraits, in which latter he closely resembles Holbein, though his style is somewhat harder. Later in life, after visiting Italy, his style lost its character and deteriorated. "The Ambassadors," in the National Gallery, ascribed to Holbein, is by some authorites attributed to de Bruyn.

No. 6. AMBERGER

LUDOLF BAKHUIZEN.

1631—1709. *Dutch School.*

7 STORM OFF THE COAST OF HOLLAND.

Canvas, 24 × 33 inches.

Scene off the coast of Holland, during a storm. A large Dutch lighterman or coaster, rolling on its side, is in the right centre; five sailors are on deck, two of whom are using their utmost efforts to raise the main-sail, while two others are lowering the jib-sail. On the far left is a ship of war under jury masts; beyond it is a similar vessel in full sail; and various small craft are visible in the distance. Volumes of clouds surcharged with rain roll heavily along, and cast their broad shadows over the turbid ocean, the gloom of which is relieved by the appearance of daybreak in the east.

Collections—M. Reynders, 1821.

Bought by W. Buchanan, and sold to Edward Gray, Esq., of Harringhay,

Purchased 1838 from Edward Gray, Esq.

Smith, Vol. VI., p. 422, No. 62. "This is one of the few pictures in which the pre-eminent talents and genius of the master discover themselves."

Waagen, *Treasures*, Vol. IV., p. 132.

Carlton Gardens.

Bakhuizen was a constant student from nature, going out at the risk of his life in an open boat to sketch the stormy waters. He was versed in nautical science, and excelled in rendering effects of wind upon clouds and sea. His colouring is usually grey in tone and somewhat hard, but his compositions are vigorous and truthful. Specimens of his river and winter scenes are in the galleries at Copenhagen and Vienna. He was a pupil of A. Van Everdingen. Peter the Great took lessons from him, and he made many constructive drawings of ships for the Czar.

LUDOLF BAKHUIZEN.

8 A FRESH BREEZE.

Panel, 12 × 15¼ inches.

A tidal river with a low shore on the right; the water grey with choppy waves; a bright gleam in the distance; dark clouds massed on the horizon. A lugger has just lowered sail, and on the right a man-of-war is seen under sail, and leaning over with the wind. Other smaller vessels visible in the distance.

Waagen, *Treasures*, Vol. IV., p. 145

Carlton Gardens.

IL BASSANO (JACOPO DA PONTE).

1510—1592. *Venetian School.*

9 RETURN OF THE PRODIGAL SON.

Canvas, 39 × 38 inches.

At the foot of a steep flight of stone steps leading up to the house door stands the father, a white-haired old man in crimson robe and green overcoat, receiving the prodigal, who, barefooted, kneels before him. Other figures are grouped around, looking on or conversing; some of them wear white turbans and tall Eastern crimson caps. A young man on the left holds the "best robe." Beyond him stand a man and a woman, the latter in a yellow skirt and brown bodice, holding a child in her arms. On the right a man is bending down to kill the fatted calf. A woman carrying fuel is ascending the steps leading to the upper entrance, where three musicians are blowing long trumpets. The sky is dark and clouded, but a vivid gleam on the horizon discloses a rich landscape of distant hills, from among which the elder son is seen approaching on horseback, with an attendant on foot.

Purchased 1860.

Exhibited—British Institution, 1867, when the *Times* observed: "Of examples of fine Italian colour, none is so striking as Lord Overstone's 'Return of the Prodigal,' by Bassano—of surpassing splendour, suggesting the glow of suns, the play of light in painted glass; yet there is not an inch of garish pigment in the picture. We could not wish for a better illustration of the difference between fine colouring and fine colours, or of the value of balance and measure in the secret of effect."

Royal Academy, Old Masters, 1886.

Lockinge.

Jacopo da Ponte studied first under his father, Francesco da Ponte, and subsequently under Bonifazio at Venice; but he spent most of his life at his native town of Bassano, from whence the name he is best known by is derived. He may be considered as the earliest of the realistic school of Italian "genre" painters, who treated all subjects, even sacred ones, as familiar scenes of their own time, introducing episodes and accessories of ordinary domestic life. He had four sons, all painters of merit, and the family were known as "i Bassani."

No. 9 BASSANO

BARTHOLOMEUS VAN BASSEN,

Flourished 1613—1650. *Flemish School.*

And FRANZ FRANCKEN,

1581—1642. *German School.*

10 INTERIOR OF AN APARTMENT.
"DIVES AND LAZARUS."

Panel, 25½ × 38½ inches.

Interior of a spacious hall of stately and ornate architecture. A party (Dives and his guests) in Flemish costumes are feasting at a table to the left in the foreground. The figure of Lazarus is seen in the far distance.

Dated 1624.

Purchased in London, 1829, by General Lindsay, of Balcarres, and bequeathed by Mrs. Lindsay to Lord Wantage.

Ardington.

Van Bassen was an architect as well as a painter of architectural subjects: he lived at Delft, and later on at The Hague, Antwerp, and in England.

Franz Franeken, figure painter of Antwerp, frequently painted the foreground figures for Van Bassen. There is a joint work of theirs—an Interior of a Church—in the Berlin Gallery, signed by both painters, and dated 1624, and another at the Hague.

SIR WILLIAM BEECHEY, R.A. (After).

1753—1839. *British School.*

11 PORTRAIT OF JOHN TROTTER, ESQ., BROTHER OF THE LATE SIR COUTTS TROTTER, BART.

Canvas, 30 × 25 inches.

Bust, life size, turned slightly to the right, looking at the spectator.

Ardington.

Sir William Beechey was born at Barford, in Oxfordshire. He painted for some years at Norwich, imitating Hogarth's style. After settling in London he became a fashionable portrait painter, and was court painter to Queen Charlotte.

JEHAN BELLEGAMBE (OF DOUAI)

(Attributed to).

c. 1470—*c.* 1533. *Early Flemish School*

OR

GILLES CLAEIS (OF BRUGES).

c. 1545—1612. *Flemish School.*

12 "SALVATOR MUNDI."

THE SAVIOUR WORSHIPPED BY ROBERT HOLMAN, ABBOT OF NOTRE DAME DES DUNES.

Panel, 10 × 6 inches. Arched top.

The Saviour, a full-length figure, appears as in a vision, resting on clouds in a luminous opening in the sky to the left, and encircled by rose-red seraphim. His long uncut hair falls on either side of His face. He is unclothed save for some white drapery about the loins, and a long crimson mantle, fastened at the throat by a gold band, which falls from behind the shoulder over the right leg. With His right foot He crushes a serpent that lies coiled upon a skull. In His right hand He holds an open book, inscribed on left page "VT DESTRVERET. EVM QVI—HEBR. 2," and on the right page "APERTVS QUEM NEMO APERIRE POTERAT—APO. 5" (Revelations 5. 4) His left arm supports a massive wooden cross that traverses the whole height of the picture. At its foot lies the rejected symbol of earthly dominion, a crystal orb, bound by a golden band and surmounted by a cross, reversed. To the right of the cross, against a background of dark foliage, the figure of Robert Holman, Abbot of our Lady of the Dunes, kneels before a "Prie Dieu," on which lies an open breviary, and on the green drapery of which are embroidered his armorial bearings—quarters II. and III.—argent, a chevron sable between two cinquefoils of the second in chief, and a squirrel squatting on a mound of grass eating an apple; quarters I. and IV., a fess between two swords crossed in saltere in chief, and three mullets in base—all argent; ensigned with a mitre and abbatial staff, and the motto "Victoria svi Maxima." The Abbot looks outward three-quarter face to left: his face is clean shaven, with clear-cut features and calm but keen expression. His cope is embroidered with a rich design in pearls. His hands are clasped in adoration, and the crimson glove bears his initials, R.H., with a circle between, and two rings. Against his right shoulder rests his abbatial staff, adorned with statuettes in gold. His jewelled mitre rests on the ground below.

Both figures are illumined by the light from heaven, which contrasts with the darkness behind and around the Abbot.

No. 12. BELLEGAMBE

Robert Holman, born at Sluus, the old seaport of Bruges, in 1521, entered the Cistercian Order in 1568; was elected 36th Abbot of the celebrated Monastery of our Lady of the Dunes, near Furnes; died on December 29th, 1579, and was buried in the Church of the "Pauvres Claires."

This picture was formerly, but erroneously, attributed to Memling. It was subsequently assigned by Mr. W. H. J. Weale to Jehan Bellegambe or his school; but the same authority now pronounces it to be the work of Gilles Claeis of Bruges, and a comparison of the respective dates of Gilles Claeis and Abbot Holman renders this opinion well-nigh conclusive. A portrait of the same Abbot as in this picture is in the Episcopal Seminary at Bruges (exhibited in 1902 in the Bruges Loan Exhibition of Early Flemish Paintings), probably by Pieter Claeis. Robert Holman is there represented life-size, seated in an arm-chair, in the habit of the Cistercian Order, with a black biretta. The shield of arms, surmounted by a mitre and crosier, and the motto "Victoria sui Maxima," are the same as in the picture in this collection.

Exhibited—Royal Academy Old Masters, 1902.
Works of the Early Flemish Painters, Bruges, 1902. No. 171.

Loekinge.

Jehan Bellegambe was born about 1570, *at the town of Douai, where he lived and painted, and which was then an important centre of commerce, industry, and art, and possessed a Corporation of Painters. He came of an old mercantile family, and was styled "Maistre Jehan Bellegambe, peintre excellent, et maître des couleurs." He is mentioned by Guicciardini and by Vasari. He belongs to the French branch of the Flemish School which, at the close of the fifteenth century, flourished under Van Eyck, Memling, Mabuse, Van der Weyden, Gossaert, Quintin Matsys, etc.*

Bellegambe's compositions are usually on a somewhat small scale, with numerous figures, and elaborate architectural and landscape backgrounds, executed with miniature-like delicacy and finish. His drawing is good and graceful, his colouring brilliant, and his style shows the influence of the French Renaissance upon Flemish Art. He is pre-eminently a theological painter versed in sacred tradition and symbolism.

He and his many pupils (among whom was Jacques d'Anders, celebrated for his miniatures in the Antiphones of the Abbey of Flines) practised many forms of art besides painting, such as stained glass, designs for ecclesiastical embroideries and armorial bearings, carving, and missal painting. His son Martin succeeded him, and his descendants were known as painters at Douai till the eighteenth century. He worked chiefly for the great abbeys around Douai. Among his chief works are three triptychs representing the Trinity, one in the Museum of Lille (painted for Jacques Coêne, Abbot of Marchiennes), another in the Gallery of Lyons, and a third (in nine panels) in the Church of Notre Dame at Douai. For the Abbot of Anchin he also painted "Le Bain Mystique" (now in the Museum of Lille), an allegorical subject depicting the Souls of the Righteous unrobing themselves to bathe in the Precious Blood which flows from the wounds of the Crucified Redeemer into a brazen fountain at the foot of the Cross.

Two panels of an "Immaculate Conception" are in the Douai Museum, also an "Adoration of the Infant Jesus"; "a Christe entre les mains des Bourraux" is in the Cathedral of St. Vaaste at Arras, and a "Last Judgment" is in the Berlin Gallery.

Vide *"La Vie et l'Œuvre de Jean Bellegambe, par Mgr. C. Dehaisnes: Lille,* 1890.

Gilles Claeis was one of a family of three painters, Antoine, Pieter, and Gilles, who lived and painted at Bruges between about 1545 *and* 1612. *Most of their works are in the Churches and Galleries of Bruges. Gilles is said to have painted on a small scale, but no works of his have been identified. The School of Bruges preserved the style of religious expression in painting peculiar to the early Netherlandish Art, up to the end of the sixteenth century. The most considerable masters of this latter school and period were the brothers Claeis.*

FRANCESCO BISSOLO.

1490—1530. *Venetian School.*

13 HOLY FAMILY AND ST. CATHERINE.

Panel, 12½ × 17 inches.

Half-lengths, one-third life size. The Virgin is seated in front of a red curtain, facing the spectator and looking down. On either hand is S. Joseph and S. Catherine, their heads relieved against a background of blue sky.

Formerly in the collection of General Sir William Moore, and given by him to Mrs. Lindsay.

Lockinge.

Bissolo was a pupil of Giovanni Bellini, and painted in Venice in the early part of the sixteenth century. A signed Madonna is in the Venetian Academy, and another example, with the addition of Saints, is in the Collection of the late Sir Henry Layard at Venice. Bissolo is supposed to have executed the Bellinesque Madonna pictures in the Church of the Redeemer. A more characteristic example is the "Annunciation," formerly in the Manfrini Gallery.

No 14 BONIFAZIO

BONIFAZIO DI PITATI.

1487—1553. *Venetian School.*

14 SANTA CONVERSAZIONE.
MADONNA AND CHILD WITH SAINTS.

Canvas, 63½ × 81 inches.

A composition of full-length figures, belonging to the class called by the Italians "Sante Conversazioni." The Madonna, in crimson, with a blue overgarment, is seated in the centre of the picture in front of a green curtain, which divides the landscape background into two parts, an arrangement characteristic of Bonifazio's compositions. and derived from Bellini and Palma. She supports the Infant Saviour with her right hand, and with the other holds His foot. To the left, St. John the Baptist, a full-grown youth, nude save for the skin round his loins and a blue mantle hanging from his shoulders, kneels on one knee, holding a reed cross and scroll, his right hand extended towards the Saviour, who bends forward to take it. Behind him is seated Mary Magdalene, turning over the leaves of a book, her alabaster vase before her. She is richly clad in a Venetian costume of gold brocade, her hair elaborately dressed. To the right of the Virgin sits St. Jerome, with an open book on his knees, his hands clasped in adoration. Beyond, is St. Catherine of Alexandria seated on the ground in a robe of rich golden brown brocade and a dark green mantle, her left hand holding the palm of martyrdom and resting on the wheel. The foreground is covered with herbage and wild plants, on which a lamb lies at the Madonna's feet.

The landscape on either side is composed of distant hills, buildings, and trees, and glows with warm sunlight. In the middle ground to the right are a soldier, and a man riding a donkey; on the left a woman carrying water-vessels. The colouring throughout is rich and powerful, and golden in tone.

Collections—William Beckford, Esq., of Fonthill Abbey.
Thomas Kebble, Esq.
Right Hon. W. E. Gladstone, M.P.

Purchased 1875 at the sale of the collection of the Right Hon. W. E. Gladstone, M.P.

Exhibited—Leeds Exhibition, 1868.

Lockinge

BONIFAZIO DI PITATI.

1487—1553. *Venetian School.*

15 MADONNA AND CHILD, WITH ST. IAGO DI COMPOSTELLA AND ST^A. LUCIA.

Canvas, 29 × 39 inches.

The Madonna is seated to the left, on a terrace with square white marble pilasters. She holds the Infant Saviour on her knee. St. James, habited as a pilgrim with his staff, kneels before Him; and at his feet is a large white pilgrim's hat, with a small red cross of St. Iago upon it. St. Lucia, kneeling beyond St. Iago, holds a palm branch, and bears in a dish her emblem—the two eyes. In the beautiful landscape, lit by a glowing sky, a city is seen on a hill, with a valley below, and a convent on a distant eminence.

Collections—William Beckford, Esq., of Fonthill Abbey.

The Hamilton Palace Collection.

Purchased 1882, at the sale of the Hamilton Palace Collection.

Lockinge.

Bonifazio came of an old family of Verona, the "Pitati," of whom records exist from 1307. *His father, Marco, was settled at Venice, where he held the rank of Armiger, where Bonifazio was probably born, and certainly lived and painted.*

*He kept a large Bottega, in which he was assisted and succeeded by his two nephews, Antonio Palma (who has signed a "Nativity," at Stuttgart) and Battista di Giacomo. Among his other pupils are Domenego Biondi, Marc Antonio di Bonifazio, Stefano Ginotti, Vitruvio Buoneonsiglio, and Jacobo, called Pisbolica. Reminiscences of his type and style also occur in the early works of Polidoro da Lanzano (*1515—1565*), who probably worked for him as well as for Titian, and to whom this picture has been attributed. These facts have been ascertained by recent researches in the archives of Venice made by Dr. Gustav Ludwig* (vide *"Jahrbuch," Berlin, Vol. XXII.) They modify the previous theory of the existence of three Bonifazios—two brothers called "Veronese* 1*st and* 2*nd," and a supposed nephew, entitled "Veneziano."*

The chief works of Bonifazio di Pitati are the "Dives and Lazarus," in the Academia of Venice; the "Finding of Moses," in the Brera; the "Santa Conversazione with Tobit and the Angel," in the Ambrosian Library; and a series of pictures and decorations for the Palazzo Camerlenghi at Venice, where the Council of Ten had a "Cassa" for the receipt of money. The document recording Bonifazio's payment for two of these paintings is still extant.

No 15 BONIFAZIO

Bonifazio comes of the artistic lineage of Palma Vecchio. He ranks among the most brilliant painters of the post-Bellinesque School, combining lively and picturesque imagination, poetic feeling and refinement, gracefulness and variety in grouping, with unrivalled richness of colour. His landscape backgrounds abound in varied incident and in the beauty of scenery peculiar to the hill country of North Italy.

Both the pictures in this Collection belong in point of composition to the Bonifazio School, but it is difficult to assign the execution to any given member of it. They are apparently not both by the same hand.

JAN BOTH.

1610—1652. *Dutch School.*

16 ITALIAN LANDSCAPE.

Canvas, 24½ × 31 inches.

A sunny landscape, with a chain of lofty rocky hills on the left which recede with the distance; at the foot of the cliffs is a distant lake. In the foreground to the right is a group of dark trees, one of which, with festoons of hanging creepers, bends gracefully over the winding roadway. Two laden mules, with picturesque trappings, are approaching, driven by a man in a red cloak. The sun is low down among golden clouds, and the whole landscape is suffused with the warm glow of evening.

Waagen, *Treasures*, Vol. IV., p. 135.
Exhibited—Royal Academy, Old Masters, 1888.

Carlton Gardens.

Jan Both was one of the colony of Dutch painters who lived in Italy during the early part of the seventeenth century. His landscapes almost exclusively portray Italian scenery, frequently views in Calabria, and are remarkable for their glowing warmth of atmosphere and truth of gradations. The figures—muleteers with their beasts, and other travellers—are usually the work of his brother Andries, to whom he was united by the closest amity. Andries was accidentally drowned at Venice in 1648, *after which his brother Jan returned to his native town of Utrecht.*

JAN BOTH.

17 WAGGON AND OXEN.

Panel, 11½ × 16 inches.

A view in Italy, representing a mountainous country on a sultry afternoon. On the left is a chain of lofty craggy hills, which extend receding over half the picture; a river winds along their base to the foreground, crossed in the distance by a bridge, near which is a building with a tower. Two lofty trees grow amidst rocks near the centre of the foreground, and on the left is a road leading round a bank, on which are two trees; a waggon is approaching, drawn by two oxen, driven by a man seated on it.

Imported by Mr. Chaplin, 1838.

Smith, Vol. IX, Supplement, p. 730, N. 1.

Waagen, *Treasures*, Vol. IV., p. 139: "One of the prettiest little pictures of the master, both in composition and warm mild harmony, as well as in the delicacy of gradation and beauty of execution."

Carlton Gardens.

JAN BOTH.

18 ITALIAN LANDSCAPE.

Panel, 12 × 15½ inches.

On the right is a rocky hill, from which a small cascade descends towards a road. Along it a man is driving a donkey, on which a woman is riding. Other travellers are seen farther away; blue mountains in the distance. The clouds in the tranquil sky are lit with golden light by the evening sun, which is sinking on the left.

Collection—M. Casimir Perier.

Waagen, *Treasures*, Vol. IV., p. 138.

Carlton Gardens.

FRANÇOIS BOUCHER—*See* No. 96.

No. 18a. BOTTICELLI

SANDRO BOTTICELLI.

1446—1510. *Florentine School.*

18A

"LA MADONNA DEI PILASTRINI D'ORO."

Panel, 33 × 18 inches.

The Virgin and Child are enthroned on a black-and-white marble seat, beneath an arched marble canopy, supported by four golden candelabra-shaped pillars, behind which is an expanse of pale azure sky, flecked with a few small white clouds. The lower background is a plain red-brick wall. The pavement is formed of alternate slabs of red-and-black marble divided by bands of white. The Madonna sits facing; her eyes are slightly upraised; her features bear the impress of maiden innocence and thought-laden repose; the contour of her face, the curves of the mouth, the refinement of drawing in the eyes (which differ somewhat from each other), the delicate modelling of the slightly *retroussé* nose, reveal the search for expression which characterises Botticelli's work. On His Mother's left knee, supported by her left hand and arm, is seated the Infant Saviour, nearly full-face, with an earnest outward gaze. His right hand is raised in benediction; his left clasps the little finger of the Virgin's right hand, as she gathers round His body some drapery, which falls over his right leg, showing a thin white under-garment. The Virgin's robe is rose-red, her shoes russet-red. Her dark blue-green mantle, lined with brown, bordered with gold, and clasped at the throat by a small golden six-winged cherub "Morse," envelopes her figure, falling in broad and simple folds from her shoulders to her feet, and showing the lower part of the red under-robe. Similar dark gold-bordered drapery covers her head, and under it a transparent white veil rests lightly on the soft waves of her fair hair, and upon her mantle. The golden aureoles of both Mother and Child are of a light spiral pattern. The picture is painted in tempera on panel, and is in perfect preservation. The pillars are of gold laid on flat over a red ground, and outlined with a foliaged design "punched" on them.

Collections—Signor Giovanni Magherini Graziani (Ispettore dei Monumenti).
Poggitazzi—Terranove Bracciolini.
Prov. d'Arezzo—till November 1903.

Purchased from Signor Volpi—Florence, May, 1904.

Lockinge.

Botticelli's real name was Alessandro di Mariano Filipepi; but he is better known by the nickname which he shared with other members of his family. His father and brothers owned large tannery works in the valley of the Mugnone a few miles out of Florence, where they are still carried on to this day. In his youth Botticelli was apprenticed to a goldsmith; subsequently he became a pupil and assistant of Fra Filippo Lippi. He was also influenced by association with Verrochio, and his pupil the young Leonardo da Vinci, and by student days of work in the Bottega of Pollaiuolo, the foremost representative of the new scientific and naturalistic movement in Florentine Art. But early in his career Botticelli developed an independent and original style, combining force and virility, and the power of expressing action and movement, with an instinctive sense of beauty in line and colour, and a strange note of unsatisfied yearning. He lived and worked almost entirely in his native Florence, where he was held in high esteem by the Medicis, though he visited Rome and painted

for Pope Sixtus IV. some frescoes in the Sixtine Chapel. Later in life he fell under the dominating influence of Savonarola, became his ardent follower, and in art renounced all Pagan subjects. The "Nativity" in the National Gallery is probably the last picture he painted, in 1500; *the remaining ten years of his life were chiefly devoted to composing a series of illustrations of the "Divina Commedia."*

Botticelli's art is typical of the imaginative and emotional side of the Italian Renaissance, representing the interminglement of antique and modern fancy at a transition period, when the Pagan fables of a lapsed mythology were beginning to live once more. But always in his work there is an element of mysticism and of allegory more akin to the sentiment of the fifteenth century than to that of classic Greece. He was a student and illustrator of Dante, a visionary as well as a realist, a subtle interpreter of character; and it is this diversity of conception, underlying the ostensible subject of his paintings, that give them their peculiar charm. The poetic mysticism of his sacred subjects, the blending of human with divine emotion, the tender pathos of his Madonnas, the inscrutable gaze of his ministering angels, raise the devotional phase of Botticelli's art to a level above that of his fellow-workers. "There are a certain number of artists who have a distinct faculty of their own by which they convey to us a peculiar quality of pleasure which we cannot get elsewhere. Of this select number Botticelli is one; he has the freshness, the uncertain and diffident promise which belongs to the earlier Renaissance, and makes it perhaps the most interesting period in the history of the mind; in studying his work one begins to understand to how great a place in human culture the art of Italy had been called." *

Botticelli, like most painters of his day, had a large "Bottega." His pupils and assistants imitated his style with more or less success; but to none of these can the picture in this collection be assigned: the swift, sure line, the sensitive modelling and the finish of detail, all point to a master hand. In Botticelli's large altarpiece in the Accademia at Florence, representing the Madonna and Child enthroned with Saints Cosimo and Damian, and three other Saints on either side, the two central figures are almost identical in pose and treatment with this picture; but the Virgin's head differs in type, the oval being in this instance more pointed towards the chin and broader across the cheek, while the eyes are raised, instead of downcast as in the Florentine picture. The marble pavement is similar in both. The present picture may have been painted from the large one for some patron who desired a small altarpiece and was attracted by the figures of the Virgin and Child. It formed for a long period the altarpiece of the chapel attached to a Convalescent Home for the sick Brethren of the Order "Calasangiano" or the Scuola Pia of Florence, where it was held in great veneration. The property, including the Chapel and picture, ultimately passed into the possession of Signor Graziani, who removed the altarpiece to his neighbouring house near Arezzo. While in Signor Graziani's possession it was seen in August, 1903, *by Dr. William Bode (Director of the Berlin Gallery), who wrote as follows: "Mi pare dal affatto Maestro, però non credo che sia dell suo primo epoca, ma piutosto da un tempo già avanzato." Other authorities assign it to Botticelli's early manner, and some attribute it to the same hand as the "Paradiso" (formerly known as a Botticelli and undoubtedly designed by him) in the National Gallery.*

* Walter Pater, "*The Renaissance.*"

SIR WILLIAM BOXALL, R.A.

1800—1879. *British School.*

19 MARRIAGE OF ST. CATHERINE.

After Correggio.

Canvas, 10½ × 8½ inches.

The Virgin in a red robe with a blue mantle bends over the Infant Christ on her knee. St. Catherine, in an amber-coloured dress, and holding the palm of martyrdom, kneels on the left. She holds out her hand to the Holy Child to receive from Him the marriage ring.

Presented by Sir William Boxall to Lady Wantage (then the Hon. Mrs. Loyd Lindsay) with the following letter:—

"Dear Mrs. Loyd Lindsay,—

"This sketch of Correggio's beautiful picture (of the same size) was made by me from the original at Naples in the spring of 1834. With all its unworthiness, I venture to offer it to you, as a mark of sincere regard and esteem.

"Yours always faithfully,

"W. Boxall.

"13 *Dec.*, 1874."

Lockinge.

Sir William Boxall was born at Oxford. He devoted himself chiefly to portraiture, and among the many eminent men who sat to him were Wordsworth, Landor, Lord Coleridge, the Prince Consort, etc. He was a man of wide culture and refined taste in literature as well as art, with high qualities of character and charm of conversation. From 1865 *to* 1874 *he was Director of the National Gallery, and an intimate friend of Lord Overstone, who was a Trustee of that Institution. He was a frequent visitor at Lockinge.*

JOHN BRETT, A.R.A.

1830—1902. *British School.*

20 VIEW OF FLORENCE FROM BELLO SGUARDO.

Canvas, 18 × 30 inches.

Painted about 1875.

Carlton Gardens.

JAN BREUGHEL.

1568—1625. *Dutch School.*

21 LANDSCAPE.

Panel, $7\frac{5}{8}$ × $10\frac{3}{8}$ inches.

A sheet of ornamental water with gaily-dressed pleasure parties in boats. Under the trees, to the right, groups of ladies and gentlemen are walking. In the middle distance a red-roofed chateau appears among the trees. In the left-hand distance are homesteads and cattle. The sky is bright, with light clouds. The prevailing tones of this very delicately painted little picture are light bluish greens and greys, relieved by a touch of bright scarlet in a man's cloak in the foremost boat.

Purchased 1859.

Carlton Gardens.

Breughel (sometimes called "Velvet") painted flowers in his youth, but, after visiting Italy, landscapes and figures. He was occasionally associated in joint works with Rubens. His daughter was the wife of David Teniers the younger.

PAUL BRIL.

1556—1626. *Dutch School.*

22 LANDSCAPE.

Panel, $7\frac{1}{4} \times 10\frac{3}{4}$ inches.

In the foreground a stream crossed by a flat stone, on which falls a bright light, and over which a man and woman are passing. A roadway runs through the wood beyond. To the left, low-lying ground, beyond which is a lake with a small island and distant shore. The prevailing tones of colour are bluish green.

Purchased 1867.

Carlton Gardens.

Paul Bril was a landscape painter both in fresco and in oils. In his latter days he painted mostly small landscapes on panel or copper. He lived chiefly at Rome, where, in the early half of the seventeenth century, there existed a colony of Dutch landscape painters, of whom he was the originator, and which included, among others, the two Boths and Pynacker. Bril and his followers associated with Claude, the two Poussins, and Salvator Rosa, and strongly influenced many Italian landscape painters of the period. Agostino Tassi, Bril's pupil, was Claude's master during his early days of study in Rome.

BRITISH SCHOOL.

PAINTER UNKNOWN.

23 WINDSOR CASTLE.

Canvas, 26 × 34 inches.

View of the Castle and slopes, from the old Dutch gardens, as they existed before the alterations made by Sir Geoffrey Wyatville. The slopes were not at that time planted with trees, but were merely bare stonework of strong masonry.

Ardington.

PAINTER UNKNOWN.

24 ITALIAN ORGAN BOYS AND MONKEYS.

Canvas, 18 × $25\frac{1}{2}$ inches.

Studies of four boys with hurdy-gurdies and monkeys.
Purchased at Rome, 1852.

Lockinge.

BRITISH SCHOOL.

PAINTER UNKNOWN.

25 PORTRAIT OF MR. DUFF, OF CROMBIE,
FATHER OF ANNE, COUNTESS OF DUMFRIES (No. 109.)

Canvas, 28 × 24 inches.

Life size, slightly turned to right, looking at the spectator.

Ardington.

PAINTER UNKNOWN.

26 PORTRAIT OF MRS. DUFF, OF CROMBIE.

Canvas, 28 × 24 inches.

Life size, looking slightly to left, in blue mantle, edged with ermine.

Ardington.

PAINTER UNKNOWN.

27 PORTRAIT OF WILLIAM, SECOND EARL OF ABERDEEN,
GRANDFATHER OF LADY TROTTER (see No. 207).

Canvas, 35 × 27 inches.

Life size, slightly turned to left; full-bottomed wig and velvet coat.

Ardington.

PAINTER UNKNOWN.

28 PORTRAIT OF ANNE, WIFE OF WILLIAM, SECOND EARL OF ABERDEEN AND DAUGHTER OF THE DUKE OF GORDON.

Canvas 60 × 46 inches.

With her young son, the Hon. William Gordon (of Fyvie), standing beside her. Three-quarter figure, life size, seated, facing spectator, blue bodice and gown, and pink drapery falling over left shoulder on to the marble table at her right.

Carlton Gardens.

BRITISH SCHOOL.

PAINTER UNKNOWN.

29 PORTRAIT OF HARRIET WRIGHT.

DAUGHTER OF ICHABOD WRIGHT, ESQ., OF MAPPERLEY HALL, NOTTS.

(AFTERWARDS LADY OVERSTONE.)

Canvas, 30 × 25 inches.

Half-length seated figure, life size, in a red velvet evening dress, with light scarf over the shoulders.

Painted about the year 1828.

Lockinge.

PAINTER UNKNOWN.

30 PORTRAIT OF THE REV. DR. MOTTERSHEAD.

Canvas, 54 × 42 inches.

Three-quarter figure; seated, in a grey wig and black gown, holding a letter in his right hand.

Dr. Mottershead was a much-respected Presbyterian minister at Manchester in 1745, and was related to the family of Jones, who were connected with Lord Overstone on the maternal side.

Overstone.

BARTHOLOMAUS DE BRUYN—*Vide No. 6.*

BRONZINO (ANGELO DI COSIMO).

1502—1572. *Florentine School.*

31 ADAM AND EVE.

Panel, 30¼ × 25¼ inches.

Adam and Eve, small full-length nude and youthful figures, are seated on the trunk of a thick-foliaged fig tree, round which is coiled a human-headed serpent, who holds in its mouth a small branch bearing a fig. Eve is raising both arms to pluck the fruit of the tree; Adam looks up to Eve, and the shadow of his body is cast across her thigh. The gardens of Paradise form the background. In the foreground a small bird is picking some red berries.

Purchased 1864.

Exhibited, Royal Academy, Old Masters, 1902.

Lockinge.

Bronzino was a pupil of Raffaelino del Garbo and of Jacopo da Pontormo. He was the intimate friend of Vasari and a devoted admirer and follower of Michael Angelo. He is best known by his portraits of the Medici and other distinguished Florentines, and, notwithstanding a certain sculptural hardness of style, he ranks among the great artists of Florence in the sixteenth century.

The picture in this Collection somewhat recalls in style of composition and drawing the "Venus, Cupid, Folly and Time," in the National Gallery, No. 651.

No. 31. BRONZINO

No. 32. BURNE-JONES

SIR EDWARD BURNE-JONES, BART.

1833—1898. *British School.*

32 CARITAS.

Canvas (in tempera), 60 × 27 inches.

Full-length figure of a young and beautiful woman, symbolical of "Charity." She wears a crimson robe and a long dark blue mantle, which falls from over her head to her feet. She fitly bears a double burden, an infant on either arm, while four other young children group themselves at her feet, within the shelter of her robe. The centre one grasps the hanging end of her girdle; another, seated on the ground and looking upwards, holds an apple. A patterned damask curtain, and above it the foliage and fruit of an apple tree, form the background. At the foot of the picture is a scroll bearing the word "Caritas."

This picture was worked upon, and greatly enriched both in depth of colour and fulness of detail, by Sir E. Burne-Jones, after it came into Lord Wantage's possession.

Signed E. B. J., London, MDCCCLXVII.

Collection—F. S. Ellis, Esq. (who purchased it from the artist).

Purchased at the Ellis sale, 1884.

Exhibited—Royal Water Colour Society, 1870.
Grafton Gallery, Fair Children Exhibition, 1895.
New Gallery, Exhibition of the Works of Burne-Jones, 1892 and 1898.

Reproduced in photogravure in the volume of Burne-Jones's Works, published by the Berlin Photographic Company.

Lockinge.

The ideal to which Burne-Jones devoted his life is best told in his own words:—"I mean by a picture, a beautiful romantic dream of something that never was, never will be—in a light better than any light that ever shone—in a land no one can define or remember, only desire—and the forms divinely beautiful—and then I wake up, with the waking of Brynhild. If I could travel backwards I think my heart's desire would take me to Florence in the time of Botticelli." This "bodying forth the forms of things unknown," by an idealist of the purest spirit and the rarest fancy, is the prevailing characteristic of his work. His "painted poems" bear the impress of his own strong individuality, which found utterance in the language of design and in the interpretation, through types of face and form and play of fancy all his own, of old-world legends and allegories. Ruskin says of him: "His outline is the purest and quietest that is possible to the pencil . . . his sense of colour is, in its kind, perfect." But with him line and colour are but symbols for the expression of ideas and of visions of beauty which he perceives clearly and distinctly, with the eye of the poet, the scholar, and the painter.

SIR EDWARD BURNE-JONES, BART.

33 TEMPERANTIA.

Canvas (in tempera), 60 × 23 inches.

Full-length figure of a beautiful dark-haired woman, representing "Temperance." She stands on a green marble pavement, in a niche between fluted pilasters; behind her grows an oleander tree, and on the wall to the right is a perpendicular inscription in Roman Capitals, "Temperantia." Her head, seen in profile, bends downwards to the right. With her uplifted hand she holds on her shoulder a vessel, supporting it below by her left hand, and pouring from it a stream of water to quench the flames of desire, amid which she stands barefooted and unharmed, while they rise round her beautiful feet, and fan the fluttering folds of the robe whose delicate draperies encircle and reveal her slender form.

This picture is painted almost in monochrome; the dress in subdued tones of purplish fawn and grey, deepening in the streaming girdle into steel blue. The rippling movement of the folds recalls the figures of the school of Botticelli, and contrasts with the broader folds and quiet fall of drapery that conceal the form of "Caritas."

This picture and the "Caritas" show the transition and improvement in the artist's type of female form and beauty which took place between the years of their respective painting—namely, 1867 and 1872. They also illustrate two styles of colour; "Caritas" being rich and full in tone, whereas in "Temperantia" he has narrowed his palette so as to give in the result little more than the effect of sculptured relief.

Signed E. B. Jones, London, 1872.

Collection—F. S. Ellis, Esq. (who purchased it from the artist).

Purchased at the Ellis sale, 1884.

Exhibited—Grosvenor Gallery, 1877.

Birmingham Art Gallery Exhibition of the works of Watts and Burne-Jones, 1883.

New Gallery Exhibition of the Works of Burne-Jones, 1892 and 1898.

Reproduced in the volume of Burne-Jones's Works published, in 1900, by the Berlin Photographic Company.

Lockinge.

TEMPERANTIA

SIR AUGUSTUS WALL CALLCOTT, R.A.

1779—1844. *British School.*

34 THE RIVER MAAS AT ROTTERDAM.

Canvas, 19 × 28 inches.

View looking up a broad river, with boats and shipping on either side; in the distance towards the right a church tower. The sky bright with the clear light of morning.

Purchased 1845 at the private sale of the deceased painter's effects.

Waagen, *Treasures*, Vol. IV., p. 136.

Lockinge.

Callcott was a pupil of John Hoppner, R.A. He began his career as a portrait painter, but eventually devoted himself almost exclusively to landscape, in which he displays great purity of tone and colour, often showing the influence of Cuyp, especially in his scenes of Dutch canals and shipping. He was knighted by Queen Victoria in 1837, *and subsequently appointed Conservator of the Royal Pictures.*

SIR AUGUSTUS WALL CALLCOTT, R.A.

35 THE POOL, LONDON BRIDGE.

Panel, 10 × 22 inches.

Boats and barges, unloading into waggons, lie in the shallow water of the river. Low buildings and scaffolding on shore to left; warm sunny sky.

Waagen, *Treasures*, Vol. IV., p. 136.

Carlton Gardens.

SIR AUGUSTUS WALL CALLCOTT, R.A.

36 SHYLOCK AND JESSICA.

Panel, 15½ × 11 inches.

Shylock, a dark-bearded old man, in a yellow robe, is looking at his daughter, who stands at his right timidly gazing downwards, having dropped her fan upon the pavement. She wears a bluish grey bodice and skirt trimmed with gold. Buildings and a blue sky in the background.

Lockinge.

CANALETTO (ANTONIO CANALE).

1697—1768. *Venetian School.*

37 PALAZZO GRIMANI, VENICE.

Canvas, $15\frac{1}{2} \times 19$ inches.

The beautiful three-storied façade of the Grimani Palace, with rich pilasters, arcaded windows, balustraded balconies, and loggia opening to the water's edge, fills nearly the whole of the picture. Figures are seen in the loggia and on the balcony, and gondolas are in waiting at the steps. Distant buildings to the left.

Collection—H. Farrer, Esq., F.S.A.
Purchased 1866. *Lockinge.*

CANALETTO (ANTONIO CANALE).

38 PIAZZA OF ST. MARK, VENICE.

Canvas, $25\frac{1}{2} \times 52\frac{1}{2}$ inches.

In the centre is the Duomo, with the Campanile; the houses of the Piazza converging on either side. The scene is animated by many figures; deep blue sky with white clouds.

Purchased 1841.

Carlton Gardens.

Canaletto painted in his native town of Venice, in Rome, and in England. He excelled in architecture and canal views, and in festive scenes full of figures. He was associated in his work with his nephew and pupil Bernardo Bellotto, who was also known under the name of Canaletto. It is difficult to distinguish their works, and this picture of the Piazza of St. Mark has been ascribed to Bellotto. Guardi was another pupil and follower of Canale; his sense of the sparkle of light and the ripple and movement of Venice is more delicate than that of Canale, but he is less accurate in architectural details.

JAN VAN DE CAPPELLE.

1630—1680. *Dutch School.*

39 A RIVER SCENE.

Canvas, 16¼ × 21 inches.

The estuary of a tidal river; towards the right a group of tall-sailed fishing-boats, and on the flat shore to the left a low castellated building with vessels close to the bank; the water smooth, and of a pearly grey. The horizon line is very low, showing a large expanse of luminous grey sky, with light floating clouds, darkening towards the upper part.

Signed on a stump in the water at the left corner, "J. V. Capel."

Collections—Right Hon. Edward Ellice.
Albert Levy.

Purchased at the Albert Levy sale, 1876.

Lockinge.

Of Jan Van de Cappelle little is positively known. He is supposed to have been a pupil of Simon de Vlieger, who was also Van de Velde's master, "but his methods suggest rather the influence of Van Goyen. His attention is mainly directed to his skies, and his contrivances for preventing the lower parts of his pictures from interfering with what is above them recall the practice of the older master. He paints cloud forms and light playing about them with extraordinary truth." Compared with his work, a scene of Willem Van de Velde's appears somewhat dry and airless. Cappelle's tendency to subordinate colour to tone is a refinement which invests his pictures with a peculiar charm. He excels in placid marine scenes, where tall craft float lightly on the water, or in quiet river-side perspectives, where no bright colour disturbs the dreamy monotony. The present example bears out the theory of the influence of Van Goyen, not only in its masses of moist rain-clouds hanging in windless space, but in the volatile touch and rapid brushwork on the various craft. The picture in this collection by Van de Velde (No. 245) is by some critics ascribed to Cappelle.*

* Sir Walter Armstrong, *Burlington Club Catalogue*, 1900, pp. 11-12.

JAN VAN DE CAPPELLE.

40 SEA PIECE: A CALM.

Panel, 19 × 23¾ inches.

A morning effect, the tide rippling gently in towards a flat shore to the left. A group of fishing-boats lie at anchor with their sails hanging loose. To the right is a man-of-war firing a gun, and other vessels are in the distance. In the immediate foreground of sand with rocks, covered with seaweed, is a boat with fish, and a fisherman standing in it; two others stand in the shallow water—one carrying a basket, the other unloading the boat. The clouds are brightly lighted on the left. The prevailing tones are delicate browns.

Waagen, *Treasures*, Vol. IV., p. 137: "In all respects of such delicacy and transparency, and at the same time so picturesquely composed and carefully finished, that it belongs to the best works of the master."

Exhibited—Guildhall Gallery, 1895.

Carlton Gardens.

ANNIBALE CARRACCI.

1560—1609. *Bolognese School.*

41 A PIETÁ.

Panel, 14 × 9½ inches.

The body of Christ, wrapped in white grave-clothes at the loins, lies upon the stones of the sepulchre, which are spread with white drapery. The Virgin holds the left hand of the Saviour, and presses it to her lips; while St. John bends mournfully over the body.

Waagen, *Treasures*, Vol. IV., p. 144.

Carlton Gardens.

Annibale was a pupil of his cousin Ludovico Carracci, who founded at Bologna an academy of painting called "Gli Incamminati" (the Right Road), and subsequently known as the Eclectic School. Their aim was to combine in one system the various excellencies of each of the great masters. Domenichino, Guido and Albano belonged to this school. Annibale was the greatest of the Carracci family. In his landscapes the influence of the Netherlands and of Venice—of Paul Bril and Titian—is seen united.

No. 40. VAN DE CAPPELLE

No. 42. CIMA

CIMA DA CONEGLIANO (GIOVANNI BATTISTA).

1460—1517. *Venetian School.*

42 VIRGIN AND CHILD.

Panel, 23 × 18½ inches.

The Madonna, a three-quarter figure, facing left, is looking pensively downwards. She wears a red dress bordered with gold at the neck and sleeves, and a blue mantle, and on her head white drapery falling over the brow. She is seated on a stone slab, with the Infant Christ, unclothed, reclining on her lap; her right hand supports His side, with the left she holds His foot. In the background is a hilly landscape, with a slender tree on the left, and on the right a distant town on a hill, buildings below, and a horseman in a red coat on a roadway.

This picture is one of the few in Prince Jerome Bonaparte's Collection that were saved when the Palais Royal was destroyed by fire by the Communists in May, 1871.

Signed, on a label at the right corner of the stone parapet that fills the front of the picture, "Joannis baptiste Coneglanensis."

Collections—The Minghetti Gallery, Bologna.
Prince Jerome Bonaparte, Palais Royal, Paris.
Albert Levy.

Purchased at the Albert Levy Sale at Christie's, 1876.

Crowe and Cavalcaselle, *History of Painting in North Italy*, Vol. I., p. 241: "Here we have the clear silvery colour with grey shadows which distinguishes the same subject at the Palace of Prince Napoleon at Paris; a pretty example of a clear and very attractive brightness, full of feeling in the melancholy but affectionate glance of the Virgin, and peculiarly Bellinesque in the drapery."

Exhibited—Royal Academy, Old Masters, 1886 and 1891.

Lockinge.

Cima was born at Conegliano, among the mountains of the Friuli country, and he showed his affection for his native land by constantly introducing the hills and castle of Conegliano in his beautiful landscape backgrounds. He lived at Venice, and was a follower and rival of Giovanni Bellini, and a contemporary of Carpaccio. Like him, he remained more under the influence, and adhered more to the types, of Bellini than did the great Venetian trio, Giorgione, Titian, and Palma, who in point of time followed very closely upon Cima. But his works bear the impress of a very distinct individuality, being characterised by good drawing and perspective, carefully studied though somewhat angular draping, fine and brilliant colour, force in light and shade, scrupulous finish, and smooth impasto. To these may be added earnestness of feeling, and expression without asceticism. He confined himself chiefly to sacred subjects. Two of his finest works are in the Gallery at Parma, and our National Gallery possesses an important example, the "Incredulity of St. Thomas."

CLAUDE GELLEE (DE LORRAINE).

1600—1682. *French School.*

43 THE ENCHANTED CASTLE.

Canvas, 34 × 58¼ inches.

". . . . Magic casements, opening on the foam
Of perilous seas, in fairy lands forlorn."
KEATS—*Ode to a Nightingale.*

The castle rises in the centre of the picture, on a rocky promontory jutting out into the sea. It is a stately edifice of ornate classic architecture, with low massive towers of more ancient structure. Gently rippling waves wash the base of the building, and flow on towards the shore, which forms a small bay fringed with wood to the verge of the sea, with low rocks far off. To the right the view is closed by a clump of wide-spreading, thick-foliaged trees. Deer graze among the bushes of the broken, grassy foreground, and on the nearer bank a female figure is seated, leaning her head on her arm, and gazing at a boat which two men are rowing towards the land. Far away are seen two boat-sails.

Graceful groups of trees rise on the sloping ground that extends from the left of the castle to the woodlands and precipitous hills of the distance. The sun rises over the tree-tops through a pale golden haze, and illumines the morning sky with its pure radiance. The colour of the landscape is quiet and subdued, a delicate harmony of cool greens and greys. A spell of enchantment suggestive of old-world myth and classic legend, pervades the scene, "the charm of which lies in the dim light of magic morning mixed with twilight, and shed over strange seas and charmed shore."

This picture has always been classed among the masterpieces of Claude. It was painted at Rome, in 1664, for the Conestabile Colonna. At the approach of the French Revolution its then possessor, Charles Alexandre de Calonne, Prime Minister of France, transferred it, with the rest of his celebrated collection, to England, where, in 1795, it was sold by auction in London. The original drawing for, or from, it is in the *Liber Veritatis* (a sketch-book, containing two hundred pen drawings, washed with bistre, made by Claude as a record of his original pictures, and which is now in the possession of the Duke of Devonshire). The drawing of this picture is reproduced in Boydell's edition of the *Liber*, 1777, No. 50, where it is called "Landscape with the story of Psyche."

In some French catalogues the picture is described as "Psyche Abandonné, regardant le Palais d'Éros."

Collections—Conestabile Colonna.
Mr. Davenant.
Dr. Chauncey.
M. Charles Alexandre Calonne until 1795.
Mr. Troward until 1807.

No. 43. CLAUDE

Dr. Walsh Porter until 1810, when he sold it to William Wells, of Redleaf, at whose death in 1848 it passed into the Collection of Lord Overstone.

Smith, Vol. VIII., p. 282, No. 162.
Buchanan, Vol. I., p. 231.
Waagen, *Treasures*, Vol. III., p. 27, and Vol. IV., p. 140.
"Claude Lorraine, sa Vie et ses Œuvres, par Mme. Mark Pattison" (now Lady Dilke), Paris, 1884, p. 233.
Engraved by Richard Earlom, William Woollett and François Vivares.
Exhibited—Royal Academy, Old Masters, 1871 and 1902.
Manchester, Art Treasures Exhibition, 1857.
Guildhall Gallery, 1892.

Lockinge.

The remembrance of this picture prompted the following lines by Keats, *contained in a letter addressed to his friend J. R. Reynolds:—*

"Teignmouth, 25 *March*, 1818.

"My Dear Reynolds,—

"In hopes of cheering you through a minute or two, I was determined, will he nill he, to send you some lines, so you will excuse the unconnected subject and careless verse. You know, I am sure, Claude's 'Enchanted Castle,' and I wish you may be pleased with my remembrance of it. . . . .

"Your affectionate friend,
"John Keats."

You know the enchanted castle—it doth stand
Upon a rock, on the border of a Lake,
Nested in trees, which all do seem to shake
From some old magic-like Urganda's Sword.
O Phœbus! that I had thy sacred word
To show this Castle, in fair dreaming wise,
Unto my friend, while sick and ill he lies!

. . . . . .

You know it well enough, where it doth seem
A mossy place, a Merlin's Hall, a dream;
You know the clear Lake, and the little Isles,
The mountains blue, and cold near neighbour rills,
All which elsewhere are but half animate;
There do they look alive to love and hate,
To smiles and frowns; they seem a lifted mound
Above some giant, pulsing underground.

. . . . . .

Part of the Building was a chosen See,
Built by a banish'd Santon of Chaldee,
The other part, two thousand years from him,
Was built by Cuthbert de Saint Aldebrim;

Then there's a little wing, far from the Sun,
Built by a Lapland Witch turn'd maudlin Nun;
And many other juts of aged stone
Founded with many a mason-devil's groan.

. . . . . .

The doors all look as if they op'd themselves,
The windows as if latch'd by Fays and Elves,
And from them comes a silver flash of light,
As from the westward of a Summer's night;
Or like a beauteous woman's large blue eyes
Gone mad thro' olden songs and poesies.

. . . . . .

Claude was born in France, and is said to have been brought up as a pastry-cook; but he went early in life to Rome, and exchanged his vocation for that of his master, Tazzi, a landscape painter and a pupil of Paul Bril. Claude spent most of his life at Rome, where the two Poussins, Salvator Rosa, and Jan Both were his fellow-workers. He is buried in the Church of La Trinità de' Monti. His chief excellencies consist in his management of light generally, in his mastery of aerial perspective, in the soft silvery gradations of his tints, in the delicate tones of his colour, and the poetic imagination and exquisite harmony of his compositions. He may be said to have invented and brought to perfection the style of poetic and idealised landscape painting, which has never lost its hold on the world, and of which the present picture is a conspicuous example. The greatest modern artists, and among them Turner and Corot, have been influenced by Claude.

Ruskin says (in "Modern Painters"): "A gift was given to the world by Claude for which we are perhaps hardly enough grateful, owing to the very frequency of our after enjoyment of it. He set the sun in heaven, and was, I suppose, the first who attempted anything like the realisation of actual sunshine in misty air. . . . A perfectly genuine and untouched sky of Claude is indeed most perfect, and beyond praise, in all qualities of air . . . such skies as that of the 'Enchanted Castle.'"

ALONSO SANCHEZ COELLO,

c. 1513—1590. *Spanish School.*

OR

JUAN PANTOJA DE LA CRUZ,

1551—1609. *Spanish School.*

44 PORTRAIT

(PROBABLY) OF CATHERINE OF AUSTRIA AND SPAIN, SECOND DAUGHTER OF PHILIP II., BY HIS THIRD WIFE, ISABEL DE VALOIS: BORN 1567; MARRIED, 1585, CHARLES EMANUEL I., DUKE OF SAVOY; DIED 1597.

Canvas, 43 × 37 inches.

This picture was known in the De Zoete Collection, and exhibited in the Royal Academy (Old Masters) 1884, under the above title, and there attributed to Coello, but in the sale catalogue of that collection in 1885 it is described as a portrait by Coello, of Isabel de Valois.

In the Prado Museum at Madrid there is a Replica of this portrait ascribed to Pantoja de la Cruz; it is identical with this one, save in a few details of jewellery, but, in the opinion of the late Director of the Prado (Senor Don Luis Alvarez), a much less well painted picture. Possibly the Madrid picture is a copy by Pantoja of the original by Coello, which may be the one in this collection.

In the old catalogue of the Madrid Gallery (No. 153) the Replica is described as a portrait by Pantoja of Maria of Portugal, first wife of Philip II. and mother of Don Carlos, who died at the age of eighteen. The unabridged Madrid Catalogue, however, dated 1872, gives the following description of it, which applies equally to the picture in this collection:—

[TRANSLATION.]

"PORTRAIT OF THE INFANTA EMPRESS DONA MARIA (DAUGHTER OF CHARLES V. SISTER OF PHILIP II. AND WIFE OF EMPEROR MAXIMILIAN II.). (923)

"She is represented about 24 years of age; her face is noble and gracious, her complexion pale; her hair and beautiful eyes are black. She is standing, turning to the right, by a walnut-wood chair, on the back of which her left hand rests; the right one is on her bosom, holding with her thumb a long double-row necklace of pearls, which makes a magnificent ornament to her sumptuous dress: this is a black velvet close-fitting gown with high collar, hanging open sleeve, white lacing with gold and pearl tags, set of buttons of precious stones, girdle and necklace with large precious stones, and an enormous uncut ruby hanging at the neck. A gold-

embroidered white silk under-bodice shows its sleeves; the cuffs and high ruff are of fine lace; a crimpled light gauze veil (as can be observed in a portrait of the same Princess engraved by Liefrinck) drops from the hair at the back to her shoulders, thence stretches over her breast and down to the girdle, in the central jewel of which its two ends are fastened. She carries gracefully on her head a diadem of small dimensions, with small enamelled flowers.

"This picture represents the august Doña Maria, not painted from life, but copied from another canvas which appeared as if nailed on a frame, one of its upper angles being covered with a crimson silk cloth. Full half-length figure, life size.

"This picture was supposed to be a portrait of a Portuguese Infanta of Philip II.'s time, but its real subject has been disclosed to us by the General Inventory of pictures and jewels made two years after the death of the said King, when the same Pantoja de la Cruz was the valuer of the pictures. It is proved by this valuable document that a portrait equal to the present one, and described as follows; '*A half-length portrait, on canvas, of the Empress Doña Maria, wife of the Emperor Maximilian, with a black dress and a row of pearls at her neck, her thumb being on the same*'—appears, together with several other portraits of personages of the house of Austria, in one of four large frames containing all of them, and which had been lent to the same Widow Empress, as it is stated in the respective section and under the corresponding entry in the Inventory. We know that the august lady carried with her all those portraits to the 'Descalzados Reales' Monastery, where she lived during her last years. We cannot affirm that the present portrait is one of those contained in one of the said frames; but we can affirm that, in any case, both of them represented the same person, with the same dress and ornaments and the same attitude. We should say that both may be copies of an older one painted from life and perhaps destroyed in the Prado fire, because it is doubtful that the portraits left by the Empress in the 'Descalzados' were the original ones. There is not the slightest doubt that Pantoja did not paint the present one from life. The Infanta Maria, born in 1528, married Prince Maximilian in 1548, and after governing Spain during the absence of her father the Emperor, she left for Germany in the year 1551,—that is to say, when she was twenty-three, the age she appears to be in the portrait, and in the same year Pantoja was born.

"This circumstance confirms our opinion that the artist, when painting this canvas, tried to clearly indicate that he was copying from another portrait and not from life, and he expressed his idea perfectly by representing the edges of the framework and the silk cloth which covers one of its angles."

The above quotation would appear decisive; but an authentic portrait of the said Empress Maria of Austria by Coello, in the Brussels Gallery (No. 227), and the print by Liefrinck (referred to in the Madrid Catalogue) as well as other old prints, show the Empress's face as being long, narrow, and high-featured, with the characteristic lower jaw of the Hapsburgs, in no way resembling the Madrid picture or the one in this collection, which must therefore, notwithstanding the evidence of the Inventory, be the portrait of some other personage. Examination of various contemporary portraits of Catherine, Duchess of Savoy, leads to the conclusion that the original ascription in the De Zoete Collection is the correct one.

The British Museum possesses a sixteenth-century engraving of her. In the Uffizzi Gallery of Florence (No. 1178) is a portrait of her as a child, bearing the inscription: "Francisca Catharina a. Sabava. Princ. Æ. AN. IX. MEN. X."

In the Biblioteca Nazionale, Turin, is a volume (q. iii. 40) beautifully bound, bearing the monogram H.S. (Hispano Savoya), containing "Ritratti di alcunne Teste di Dame e Damigelle della Corte di Carlo Emanuele I°." These are executed in crayon by a Flemish artist, and include two heads [profile and full-face] of the 'Infanta Doñna Catelina,' who married in Saragossa, 1585, Carlo Emanuele I., and became mother of Duca Vittorio Amadeo I. and of nine other children.

"Fu principessa 'di altissimi sensi e che sapeva temperare l'alterigia spagnuola col senno e coll' amore del pubblico bene.' Consorte amorosissima del Duca, mori per aborto cagionatole dal dolore provato alla falsa voce corsa della morte del marito, sicchè negli ultimi sospiri andava esclamando: Il Duca mio Signore è morto!" [Avv. Franc. Carta Direttore della Biblioteca Nazionale Torino.]

All the above-mentioned portraits show considerable resemblance in feature to the picture in this collection.

Collections—Herman de Zoete, Esq.

Purchased 1885 at the sale of the De Zoete Collection at Christie's.

Exhibited—Royal Academy, Old Masters, 1884.

Lockinge.

Alonso Sanchez Coello was of Portuguese descent, and the son of a sculptor. He probably studied in Italy; in 1541 *he was settled at Madrid. In* 1552 *he went with his friend, Sir Antonio Moro, to Lisbon, with orders to paint the Royal Family there. On the death in* 1555 *of his patron, Don Juan, Prince of Brazil, the Infanta, Doña Juana, his widow, recommended Coello to her brother, Philip II., and he returned to Madrid, where he became a highly fashionable portrait painter. The King took him into his service, being then without a painter on whom he could rely, Moro having returned to his own country. Coello won the entire confidence of Philip II., who loaded him with favours, called him his "beloved son" and "Il Tiziano Portugues." Many of his numerous portraits of the Royal House were destroyed by fire at the Alcazar and the Prado; but they appear to have been mostly previously copied by his pupil Pantoja. "His works possess (especially in details of dress and jewellery) the high finish of the Flemish paintings of his time, together with much of the beautiful colouring of the Venetians. But although perfectly drawn and modelled, his works*

have a certain hardness of tone, arising doubtless from the pearly shade of his mezzotints, which, although conventional, is yet fine and pleasing. As an historical and religious painter he was less famous." *

Juan Pantoja de la Cruz was the pupil and friend of Sanchez Coello, under whom he made such progress that Philip II. appointed him his painter and aide-de-camp. Philip III. continued the same favour to him. He painted many portraits of Royal personages, including numerous copies of previous works by Coello. He also painted religious compositions for churches in various parts of Spain, and he possessed much skill in depicting animals. His portraits are distinguished by their accurate drawing, the exquisite finish of the accessories, and the colouring of his flesh tints, in which he was even superior to his master, Coello, who on the other hand excelled his pupil greatly in the freshness and transparency of his tones, and in a certain Titianesque freedom which Pantoja never acquired.

EDWARD WILLIAM COOKE, R.A.

1811—1880. *British School.*

45 ON THE GIUDECCA, VENICE.

Canvas, 15 × 25½ inches.

View of the Church of Santa Maria della Salute from the water.

Signed, "E. W. Cooke, Venezia, 1841."

Overstone.

Cooke excelled in architecture and shipping, and in Dutch and Venetian views. His pencil sketches are of marked merit.

GONZALES COQUES.

1618—1684. *Flemish School.*

46 A PORTRAIT GROUP.

Canvas, 31 × 24½ inches.

A gentleman in black velvet dress and white sleeves and stockings, a long stick in his right hand, stands in the centre of the group. At his left side is seated a lady wearing a black velvet cap ornamented with pearls over her long fair hair, a large white collar, a pink petticoat, and a grey brocade over-gown. Two little girls, one on the right in a green frock, the other on the left in a yellow dress with black lace, complete the family party. Two grey spaniels are playing near, and in the right corner are a cock and two hens. Close behind the group are lofty dark-foliaged trees, and between two trunks a horse is standing, held by a negro boy; on the left an open landscape. The background is probably

* Unabridged Catalogue of the Madrid Gallery.

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the work of Van Artois, who frequently assisted Gonzales. On the right is a stone arched gateway, with crest and coat-of-arms.

This picture was acquired by Lord Wantage from a resident in the vicinity of Wantage.

Signed and dated on the coping above the arms "G. Cocxs 1652."

Lockinge.

Gonzales Coques was a pupil of Peter Breughel, and was noted for his portraits and family groups of cabinet size. His figures, though on a small scale, are admirably drawn, and possesses in some degree the air, grace, and dignity of Vandyck. He availed himself of the elegant costume of the Spaniards, then the prevailing fashion at Antwerp. He was patronised by King Charles I., by whom his pictures were early brought over to England.

JEAN BAPTISTE CAMILLE COROT.

1796—1875. *French School.*

"LES QUATRES HEURES DU JOUR."

FOUR PANELS REPRESENTING MORNING—NOON—EVENING—AND NIGHT.

47 MORNING.

Panel, 54 × 27 inches.

A wide expanse of clear, unbroken sky, at early dawn; the amber tints of the higher region merging into golden orange towards the horizon. To the left a pair of tall, grey-stemmed trees, whose russet brown foliage traverses the upper part of the sky. In the middle distance a flat-topped bluff of rock rises above a clump of trees, standing out in dark relief against the radiant sky. The foreground, overgrown with coarse grass and brushwood, and studded with awakening wild flowers, lies in deep shadow; some white goats are grazing on the bank, and a man in a white shirt and red cap is dimly seen, resting on his staff, and leaning his left arm against a slender tree stem to the right.

Signed—"Corot."

Lockinge.

48 NOON.

Panel, 54 × 23½ inches.

The stillness of summer noontide rests on the scene. A country road bends round the outskirts of a forest. On a bank to the right is a grove of trees; the interlacing curves of their tall stems and pliant boughs, and their light quivering foliage occupy the side and upper part of the panel. Beneath the nearest tree, a man with a red cap rests his foot on a boulder, and bends down to fasten his shoe. Farther up the road a man and woman are walking, and on the left is a single slender tree. A pearly-grey hill closes the distance. The sky above it is clear and luminous, with light clouds floating in the pale blue of the upper region.

Signed at the right-hand corner in large letters—"Corot."

Lockinge.

49 EVENING.

Panel, 54 × 27 inches.

The fading light and restful close of a summer day. On the left is a group of four lofty trees, their thick, overhanging foliage veiling the sky. A long bare trunk and a slender tree bend backward on the right. A pool of still water fills the centre, and in a boat moored to the bank in the foreground two men are seated, one in a white garment and black plumed hat, the other wearing a red cap holds a guitar. Another tall figure, enveloped in a long dark cloak and hood, is advancing over the shadowed sward. On the farther side of the water, beyond the sloping bank, a grey crag rises behind a cluster of trees. The blue of the upper sky in the remote right corner, above the filmy clouds, merges toward the horizon into the delicate light and floating mists of dewy eve which dim the forms of trees and the outlines of distant hills.

Signed—"Corot." *Lockinge.*

50 NIGHT.

Panel, 54 × 22½ inches.

The mystery and solitude of night. The moon is emerging from behind the buildings that crown the hill which rises in the centre of the panel. A few stars quiver in the azure depths of the vault of heaven. A rough roadway between steep banks leads from the foreground up to the houses on the hill summit, and a man in a red cap, with a dog beside him, is dimly discerned in the cold shade of moonlight, descending the path. Some slender, thin-leaved trees on the bank rise high up against the sky to the right.

Signed—"Corot."

Collections—A. G. Decamps, Barbizon, until 1860.
Lord Leighton, P.R.A.

Purchased at the sale of Lord Leighton's effects, 1896.

Mentioned—"The Barbizon School," by D. Croal Thomson, page 64, Woodcuts, 88, 89.

Lockinge.

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These four panels were painted, probably about 1855, for Corot's fellow artist Alexandre Gabriel Decamps, as decorative wall panels for his house at Barbizon, near Fontainebleau. Decamps died in 1860, and these paintings were acquired by Lord Leighton, P.R.A., in whose house in Holland Park Road, Kensington, they remained until his death in 1896, when they were purchased by Lord Wantage, at the sale of his collection at Christie's.

These paintings show Corot's powers in a stronger and bolder style than is usual in his canvas pictures. In his "Souvenirs Intimes" (Paris, 1875), Henri Dumesnil alludes to them as follows:—

"Un des plus vifs désirs de Corot, et qu'il a pu rarement satisfaire, c'était d'employer son art aux grandes décorations, ainsi que l'ont fait les peintres de la Renaissance. . . . Quatre grands panneaux en hauteur, représentant les *Quatres Heures du Jour*, ornaient l'atelier de son ami Decamps à Fontainebleau: l'effet décoratif en est très remarquable, la facture libre et facile, peut-être encore plus que de coutume, á cause de la rapidité avec laquelle ils ont été peints—en une semaine; ça venait vite et bien. Decamps, étourdi de cette prestesse extraordinaire, disait de temps en temps à son camerade, 'Pas si vite! ne te depèche pas tant: il y a ici de la soupe encore pour quelques jours!' 'Mais,' a répondu Corot de qui je tiens ce détail, 'ça allait tout seul; je ne pouvais pas me retenir; ce qui me ferait croire que si on m'avait demandé de la peinture décorative, j'aurais pu en faire—et même avec plaisir; mais sauf une fois, et encore c'etait un tableau pour une église, jamais personne ne m'a *interrogé* de ce côté là." (Entretien du 22 Janvier 1865.)

The train of thought and the feelings that inspired these paintings are indicated in the following extracts from a letter by Corot (addressed to Mr. John Graham, of Skelmorlie Castle, Ayrshire), in which he describes the impressions of a landscape painter during a long summer's day in the country.

> "Voyez-vous, c'est charmant la journée d'un paysagiste: on se lève de bonne heure, à trois heures du matin, avant le soleil; on va s'asseoir au pied d'un arbre, on regarde et on attend.
>
> "On ne voit pas grand'chose d'abord. La nature ressemble à une toile blanchâtre où s'esquissent à peine les profils de quelques masses; tout est embaumé, tout frissonne au souffle fraîchi de l'aube. *Bing!* le soleil s'éclaircit . . le soleil n'a pas encore déchiré la gaze derrière laquelle se cachent la prairie, le vallon les collines de l'horizon. . . Les vapeurs nocturnes rampent encore comme des flocons argentés sur les herbes d'un vert transi. *Bing! . . bing!* . . un premier rayon de soleil . . un second rayon de soleil! . . Les petites fleurettes semblent s'éveiller joyeuses . . elles ont toutes leur goutte de rosée qui tremble . . les feuilles frileuses s'agitent au souffle du matin . . sous la feuillée les oiseaux invisibles chantent . . il semble que ce sont les fleurs qui font leur prière. . . On ne voit rien . . y est. . . Le paysage est tout entier derriè la gaze transparente du

brouillard qui monte . . monte . . monte . . aspiré par le soleil. . . On distingue enfin tout ce que l'on devinait d'abord.

"*Bam !* le soleil est levé. . . *Bam !* tout éclate, tout brille . . tout est en pleine lumière . . lumière blonde et caressante encore. Les fonds, d'un contour simple et d'un ton harmonieux, se perdent dans l'infini du ciel, à travers un air brumeux et azuré. . . Les fleurs relèvent la tête . . les oiseaux volettent de ci de là . .

C'est adorable ! . . et l'on peint . . et l'on peint ! . .

"*Boum ! boum !* midi ! Le soleil embrasé brûle la terre . . *Boum !* tout s'alourdit, tout devient grave. . . Les fleurs penchent la tête . . les oiseaux se taisent, les bruits du village viennent jusqu'à nous. . . On voit tout, rien n'y est plus.

"Allons déjeuner à la ferme. Une bonne tranche de la niche de ménage avec du beurre frais battu . . des œufs . . de la crème, du jambon ! . . *Boum !* Travaillez, mes amis, je me repose . . je fais la sieste . . et je rêve un paysage du matin . . je rêve mon tableau . . plus tard, je peindrai mon rêve.

Bam ! bam ! le soleil descend vers l'horizon . . il est temps de retourner au travail . . Attendons . . Asseyons-nous là, au pied de ce peuplier . . auprès de cet étang uni comme un miroir. . . La nature a l'air fatigué . . les fleurettes semblent se ranimer un peu. . . Pauvres fleurettes . . Elles ont soif . . elles attendent ! Elles savent que les sylphes du soir vont les arroser de vapeur avec leurs arrosoirs invisibles . . elles prennent patience en bénissant Dieu !

" Mais le soleil descend de plus en plus derrière l'horizon. . . *Bam !* il jette son dernier rayon, une fusée d'or et de pourpre qui frange le nuage fuyant . . bien ! le voilà tout à fait disparu . . bien, bien, le crépuscule commence . . Dieu ! que c'est charmant ! Le soleil a disparu. . . Il ne reste plus dans le ciel adouci qu'une teinte vaporeuse de citron pâle, dernier reflet de ce charlatan de soleil, qui se fond dans le bleu foncé de la nuit en passant par des tons verdâtres de turquoise malade d'une finesse inouïe, d'une délicatesse fluide insaisissable. . . Les terrains perdent leur couleur . . les arbres ne forment plus que des masses brunes ou grises . . les eaux assombries reflètent les tons suaves du ciel. . . On commence à ne plus voir . . on sent que tout y est. . . Tout est vague, confus. . . La nature s'assoupit . . Cependant, l'air frais du soir soupire dans les feuilles . . les oiseaux, ces voix des fleurs, disent la prière du soir . . la rosée emperle le velours des gazons. . .

"*Bing !* Une étoile du ciel qui pique une tête dans l'étang. Charmante étoile, dont le frémissement de l'eau augmente le scintillement, tu me regarde . . tu me souris en clignant de l'œil. . . *Bing !* une seconde étoile apparaît dans l'eau, un second œil

s'ouvre. Soyez les bien venues, fraîches et souriantes étoiles. . . *Bing! bing! bing!* trois, six, vingt étoiles. . . Toutes les étoiles du ciel se sont donné rendez-vous dans cet heureux étang. . . Tout s'assombrit encore. . . L'étang seul scintille. . . . C'est un fourmillement d'étoiles. . . L'illusion se produit. . . Le soleil s'étant couché, le soleil intérieur de l'âme, le soleil de l'art, se lève. . . Bon ! voilà mon tableau fait COROT."

Corot was born in Paris in 1796, *of humble parentage. He early devoted himself to painting, and following in the footsteps of the great French landscape painters of the seventeenth century, he went in* 1826 *to Rome. He gradually freed himself from the traditions of classical landscape, and returning to France and taking Nature as his guide, developed, after long years of faithful labour, an original and entirely personal style, combining classic rhythm and harmony and perfect felicity in selection and generalisation, with most truthful and loving study of nature. With his delicate and silvery brush this "painter of the essences of things" gives us the veriest poetry of nature, as expressed in changing lights and flitting shadows, in the subtle harmony of curves of stems and branches, in the quivering rustle of leaves in the breeze, in the tender gradations of tone that blend earth with sky. In looking at his landscapes, we feel as though the face of Nature were as sensible to passing emotions as the human countenance. "So refined and unobtrusive is the portaiture, that the momentary aspect of the scene seems to have been unconsciously arrested. The swaying, restless trees take an uncertain outline against the white sky, The movement of the leaves blurs their image on the canvas; so that we feel not only that the artist has seized a beautiful moment, but that it is only a moment, and will pass in the next into some new harmony."* * *Corot's art won acceptance in France by slow degrees, and for thirty years he never sold a picture. But his influence on landscape painting has been great and widespread, affecting the art of both hemispheres. He may be considered as the head of the so-called "Barbizon" School of nineteenth-century painters, who fought for truth and for life in Art, and which included Dupré, Rousseau, Diaz, Daubigny, Troyon, and last and perhaps greatest, J. F. Millet; and he ranks with Titian, Rembrandt, Claude and Turner, among the great interpreters of nature in landscape.*

E. Fromentin† says of Corot:—"Je vous dirais à quel observateur sagace les paysagistes contemporains doivent les meilleures leçons qu'il aient reçues; comment, par une grâce d'état charmante, Corot, cet esprit sincère, simplificateur par essence eu le sentiment naturel des valeurs en toutes choses, les étudia mieux que personne, en établi les règles, les formula dans ses œuvres, et en donna de jour en jour des démonstrations plus heureuses."

Values, of which Corot had so thoroughly mastered the secret, are the relation of one tone to another. Colour is not in itself absolute or inherent, but is modified by each bit of surrounding colour, by the light and atmosphere in which it is viewed, and by its inclination to the source of light. Thus the atmospheric effect gives the keynote of the picture, and as the keynote varies (as it does in these renderings of the four periods of day and night) so will the scale of values vary.

* J. Comyns Carr, "Essays on Art," p. 189.
† "Les Maîtres d'Autrefois," p. 238.

LORENZO DI CREDI.

1459—1537. *Florentine School.*

51 CORONATION OF THE VIRGIN.

Panel, 36 × 17 inches.

A small Altar-piece. In the glory above, which is encircled by white clouds and guarded by four red-winged cherubim, Christ appears, enthroned on clouds, and clothed in red with a deep blue mantle. He is in the act of placing the crown on the head of the Virgin, who kneels before Him, looking devoutly downwards, her hands crossed on her bosom. She wears a dark grey underdress, and over it a long mantle of white and gold brocade with rose-coloured lining.

Beneath are grouped the four patron saints of Central Italy; on the left, St. Nicholas of Bari, standing facing, in his episcopal green and gold chasuble and Bishop's mitre, holding his pastoral staff and a book. Before him kneels St. Barbara, in profile in a blue robe and scarlet mantle, gazing upwards, and carrying in her hand the tower in which she was confined by her father until liberated by angels. On the right stands St. Julian of Rimini, three-quarter-face to left, a fair-haired youth, in a secular costume consisting of a grey tunic, rose-coloured mantle, and scarlet and yellow buskins. Round his brow can be discerned the rare attribute of the stigmata of the crown of thorns, faintly indicated by drops of blood. He holds a palm and a book, and looks down upon St. Christina, who kneels beside him in adoration, wearing a red dress and dark grey mantle, and bearing her palm and arrow.

In the background is a tranquil landscape in delicate blue and green tints, with a fortified town on the slope of a distant hill, and a delicately graduated clear blue sky.

Below the picture is a small Predella, with three pictures: in the centre Christ seated in the tomb—on the right St. Anthony with his lily and book—on the left St. Francis of Assisi, indicating that the picture was painted for a Franciscan Church or Chapel, possibly the same one, at Castello, for which Lorenzo painted the "St. Julian and St. Nicholas," now in the Louvre, and in which the figure of St. Julian very closely resembles that in this picture.

Mrs. Jameson referring to this picture, says: "I have observed that St. Nicholas of Bari and St. Julian of Rimini are often found in the same group, as joint protectors of the eastern coast of Italy and of all the commercial cities bordering on the Adriatic from Venice to Taranto. There is a conspicuous example in a picture in the Louvre by Lorenzo di Credi; another, an exquisite little 'Coronation of the Virgin,' was in the collection of Mr. Rogers, where it

No. 51. LORENZO DI CREDI

hung at the foot of the bed, that he might see it on awakening in the morning. As a devotional subject the whole conception of Mr. Rogers' picture is most beautiful and majestic, the heads full of expression and painted with the utmost delicacy. It possesses the purity of tints, the high finish, and enamel-like surface, that mark Lorenzo's works."

Collection—Samuel Rogers, the poet, who bought it in Rome.
Purchased at the Samuel Rogers sale, 1856.
Waagen, *Treasures*, Vol. II., p. 76; Vol. IV., p. 147.
Mrs. Jameson, *Legends of the Madonna*, p. 22.
Mrs. Jameson, *Sacred and Legendary Art*, Vol. II., p. 464.
Mrs. Jameson, *Private Galleries of Art*, p. 304, No. 12.
Crowe and Cavalcacelle, *History of Painting in Italy*, Vol. III., p. 414;
"Formerly in the Rogers Collection; very delicate and careful."
C. Blanc, *École Florentine*.
Exhibited—Manchester, Art Treasures Exhibition, 1857.
Royal Academy, Old Masters, 1870.
New Gallery, Early Italian Art, 1893.
Reproduced in platinotype by the authorities of the New Gallery, 1894.

Lockinge.

Lorenzo di Credi was the fellow-pupil of Leonardo da Vinci and Perugino in the famous Bottega of Verrocchio, goldsmith, sculptor, and painter at Florence, where so much of the finest art of the Renaissance had its birth. He worked there till Verrocchio died in 1488. *His gentle and affectionate nature endeared him to his brother artists, and made him an especial favourite with his master, whose recognised successor he became. His art was chiefly limited to panels of sacred subjects, in which the sincerity and earnestness of his nature reveal themselves. In type, palette, and feeling he may be readily distinguished from two other contemporary branches of the Florentine School, headed respectively by Sandro Botticelli and Domenico Ghirlandajo. With less imagination than Botticelli, and less power of delineating character than Ghirlandajo, he nevertheless drew admirably, and was careful in his execution. His early altar-piece in the Duomo at Pistoia, and the "Holy Family" in the Borghese Gallery, exhibit an inspiration that may have been borrowed from his fellow-pupil Leonardo. His later work, of which the "Nativity" in the Accademia at Florence is the most important example, is more mannered in composition, colder in feeling, and more opaque in his palette. The present example is clear and transparent in the flesh tones, and in the fair landscape and the sky, and has a delicacy and charm above the average level of his work, while the group of saints, and the figures in the vision above, are full of beauty and dignity.*

JOHN CROME ("OLD CROME").

1796—1821. *Norwich School.*

52 COAST SCENE NEAR YARMOUTH.

Canvas, 44 × 69½ inches.

A dark, troubled sea, and a wild, stormy sky; heavy cloud masses, gathered on the left, are drifting toward a bright opening high in the sky. On the right stretches a low line of cliffs, vividly lighted by a gleam of sunshine. A large fishing-smack, with tall yellow sail standing out in strong light against the lurid darkness of the sky, is laying over to the wind, and running for the harbour, to escape the fury of the storm. Another boat, some distance away, is taking in sail; and in the centre distance, the dismasted hulk of an old man-of-war is riding heavily on the dark shadowed water.

In subject this picture bears some resemblance to Turner's "Sheerness" (No. 238), and to a sea-piece by him at Bridgwater House, and it is interesting to note the difference in touch and treatment of these two great English masters.

Collection—Wynn Ellis, Esq.

Purchased at the Wynn Ellis sale, 1867.

Redgrave *Century of Painters*, 1866, p. 370: "Mr. Wynn Ellis has 'A Coast Scene near Yarmouth,' which has some of the qualities of Turner. A storm of the murkiest character is rising over the sea, fast covering the sky with a black shroud. One bright and silvery gleam is yet uncovered, showing grand rolling cumuli, touched with the last light of the sun."

Lockinge.

Crome was born at Norwich, and seldom left his native county. He was of humble origin, and worked his way up by force of talent and perseverance. In 1803 *he gathered round him the artists of his native city for their mutual improvement. From this arose the "Norwich Society of Artists," who held their own exhibitions. Crome, with his pupils and assistants, among whom were Cotman, Stark, and Vincent, formed the so-called "Norwich School." His art is founded on the Dutch School; he usually chose his subjects from the heaths and lanes and sea-coast of Norfolk.*

No. 52. CROME

No. 54. CROME

JOHN CROME ("OLD CROME").

53 LANDSCAPE

Canvas, 25 × 25 inches.

A thickly wooded hillside, with a view over a wide valley, richly cultivated, with water here and there, and blue hills in the distance. The foreground is occupied on the right with oak trees in warm autumn foliage; on the left is a winding roadway, and a man driving sheep. The sky is of a delicate blue, with grey clouds, lit by the evening sunlight.

Purchased 1877.

Lockinge.

JOHN CROME ("OLD CROME").

54 A WOODLAND SCENE.

Panel, 10 × 14 inches.

View on the edge of a wood. A road, along which passes a shepherd with his flock, on which the light strikes brightly, winds through a grove of oak trees, and bends upwards to the right, where a distant hill is seen above the trees. At the turn of the road is a signpost, and below, to the left, a pool of water in deep shadow. This powerfully painted and highly finished little picture is a fine example, on a small scale, of Crome's treatment of the woodland scenery of his native county of Norfolk.

Lockinge.

AELBERT CUYP.

1620—1691. *Dutch School.*

55 THE YOUNG SHEPHERDESSES.

Canvas, 60 × 69 inches.

Life-size, full-length portraits of three children, evidently of some family of distinction. On the right two young girls are sitting under the shelter of a clump of trees and bushes. The elder girl, richly attired in a bright orange gown, is weaving a wreath of wild flowers; at her feet lies a sheep. Her sister is seated beyond her, dressed in blue, and is feeding one of the four sheep who form part of the family group. A round-faced little boy in a scarlet frock and gold-tasseled sash, advances towards them from the left, leading a pet lamb by a string. Clusters of dock-leaves and other wild herbage form the foreground. In the distance is seen the river Maas, and beyond it the church tower of Dordrecht, Cuyp's native town. The effect is that of a sunny summer afternoon.

Collections—John Webb, Esq.
H. Phillips, Esq.
H. A. J. Munro, Esq. (Novar Collection).

Purchased at the Novar sale, 1878.

Smith, *Supplement*, Vol. IX., p. 661, No. 41.

Lockinge.

Portraits by Cuyp are rare; they were probably mostly painted in his early life, under the influence of his father, who was a portrait painter; they are good in character, and as little conventional as his other work. Cuyp was many-sided in his art, and ever took nature as his guide and model. His temperament led him to seek calm and tranquil scenes; he possessed extraordinary mastery in rendering sunlight in haze, and the atmospheric effects of misty morning, glowing afternoon, and golden evening. He seems to have met with but limited recognition in his day, and Holland is not rich in his works. Many of his finest pictures are in England, among them the beautiful view of Dort from the river, in Captain Holford's Collection at Dorchester House, and the view near Dordrecht with shipping from the Verstolk Collection, and formerly in the Earl of Northbrook's Gallery, now belonging to Miss Alice de Rothschild, at Waddesdon.

No. 55. CUYP

AELBERT CUYP.

56 LANDSCAPE WITH WOMAN AND SHEEP.

Panel, 17 × 16 inches.

A milkmaid in a red dress looped up over a dark petticoat and broad felt hat stands on sloping ground in the foreground, against the sky, with a goat and three sheep, her milk-pail beside her. Three figures are seen a little distance away over the brow of the hill, on the left—an aged man, a young peasant woman, and a youth with a broad brown hat. The light strikes brightly over the hills on the left from the evening sun, casting long shadows on the foreground. Grey clouds, warmly lit, lie on the pale sunny blue sky.

Signed in the right corner, "A. Cuyp."

Waagen, *Treasures*, Vol. IV., p. 138.

Carlton Gardens.

GERARD DAVID.

Born——, died 1522. *Early Netherlandish School.*

56A THREE SCENES FROM THE LIFE OF ST. NICHOLAS OF MYRA.

On Three Panels.

56B THREE SCENES FROM THE LIFE OF ST. ANTHONY OF PADUA.

On Three Panels.

Each Panel, $22\frac{1}{4} \times 13\frac{1}{2}$ inches.

BIRTH OF ST. NICHOLAS.

In the centre of the panel, in a bronze bath placed upon a wooden stool, the new-born child stands erect, his hands lifted in prayer, and his eyes raised to heaven, giving thanks for his birth. He is supported by the left arm of a woman, who, standing to the right, leans towards him, her left hand on her breast. She wears a Flemish costume of green and red, with white drapery on her head.

Behind the child stands another elderly woman, in the same style of dress, but blue in colour, holding in her hand a white linen towel. Her profile is turned to the left; she looks earnestly towards the mother, who is seen on the extreme right in her bed, a white coif on her head, her hands folded in prayer, as she gazes with timid thankfulness on her miraculous child. The background consists of a lilac-tinted, pleated curtain.

ST. NICHOLAS BESTOWING THE DOWRY ON THE THREE DAUGHTERS OF A NOBLEMAN OF PANTHERA

To the right is seated the ruined father, in a green robe, his hands clasped on his knees as he gazes with grim despair on his three penniless daughters, who repose tranquilly on a bed, beneath a scarlet coverlet. The two elder maidens have white coifs; the younger is bareheaded. On the bed-steps are their shoes, stockings, and pattens, and a brass jug. On the window seat is a black coffer bound with steel.

In the upper centre of the panel is a window, through which the youthful St. Nicholas, in secular dress, looks into the room, and places on the sill a bag containing gold; beyond is a distant view of the houses of a street.

The face of the father recalls the features of the unjust judge Sismams, in Gerard David's large pictures of "The Judgment of Cambyses" at Bruges.

No. 56a. GERARD DAVID

No. 56a. GERARD DAVID

No. 56a. GERARD DAVID

No. 56b. GERARD DAVID

No. 56b. GERARD DAVID

No. 56b. GERARD DAVID

ST. NICHOLAS RESTORING TO LIFE THE DISMEMBERED CHILDREN IN THE SALT-TUB.

To the left of a stone-walled chamber, paved with white and green diamond-shaped tiles, stands St. Nicholas, turned three-quarters to right. He is attired in episcopal robes: the chasuble, of richly-designed golden brocade, is raised over his right arm; the white alb has at base and at wrists "apparels" peculiar to bishops of Northern Europe; the mitre is richly jewelled; round the neck is an amice; on the morse, which fastens the chasuble in front, is painted a Sta. Veronica; the scarlet gloves bear a jewel on the back.

His left hand holds a crosier; with his raised right hand he makes the sign of the Cross over the three children, who are standing nude, in the salting-tub, from which they are rising, and which the one to the right is stepping out of. Their hands are folded in prayer; the centre boy is looking downwards, the other two upwards to the Saint.

Through the mullioned window on the right is seen the façade of a plastered and timbered house.

ST. ANTHONY COMPELLING A MULE TO KNEEL BEFORE THE HOLY EUCHARIST.

To the right St. Anthony, in the grey garb of a Franciscan monk, kneels in adoration before the Host, which, in a halo of supernatural light, floats in the air over a brass paten filled with wafers, placed on a wooden stool; behind him stands a priest in a surplice, carrying a pyx. On the opposite side kneels the mule, also in adoration of the Host. Behind, to the left, stands the heretic Bovidilla, pointing to the Host; and two other men, one bearded, look on in astonishment. Their garments form a rich harmony of varied tints of red, purple, blue, and yellow. The background is architectural, showing the portal of a Gothic church, against the wall of which is a small *échappe*, or booth, for the sale of comestibles. The roofs are of bright blue-green tiles.

In the Grimani Breviary (now at Venice), a large part of which was painted under G. David's supervision, is a miniature greatly resembling this panel in composition and treatment.

ST. ANTHONY RESTORING TO LIFE A CHILD WHO HAD BEEN DROWNED.

On the left St. Anthony of Padua, clad in the grey habit of the Franciscan Order, kneels on the edge of a stream, from which, with his right hand, he assists a young child to rise. The child, who wears a white chemise, looks up towards the Saint, whose left hand is raised in benediction over his head. Behind the child a group of three persons fills the right side of the picture. On the extreme

right stands the mother, draped and veiled in purplish grey, looking downwards, her hands folded in thankful prayer. By her side the father, in blue, his hands likewise folded, gazes upwards. Beyond him, calmly surveying the scene, stands a figure, apparently a magistrate, holding in his right hand, which is passed under the father's arm, his wand of office; he wears a red tunic and a grey cap. These three figures are relieved against green foliage, beyond and to the left of which the background consists of mullion-windowed houses.

ST. ANTHONY PREACHING TO THE FISHES OUTSIDE RIMINI.

To the right, on a low bank by the waterside, stands St. Anthony in his Franciscan robe. He looks downwards as he addresses the fish, the action of his hands emphasising the argument, which appears to carry conviction to his audience in the blue waters below. Irises and other flowers grow on the margin.

In the middle distance, on the bank of bright yellow sand which stretches upwards from the water, is a group of four men gazing at the scene, their features and attitudes expressive of various phases of doubt, wonder, conviction, and adoration.

The stone walls, turrets, and buttresses of a church form the background.

St. Nicholas of Myra and of Bari was born at Panthera, a city of Syria. He became Bishop of Myra, in Asia Minor, and after his death, in A.D. 326, his body was removed to Bari, of which city he became patron saint. He is also the chief patron saint of Russia and patron of the Guild of Mercers. But he is emphatically known as the Saint of the people—the protector of the weak against the strong, of children and poor maidens, of travellers and sailors, of prisoners and captives. He frequently appears (as in the picture by Lorenzo di Credi in this Collection, No. 51) together with St. Julian of Rimini, as joint protectors of the commercial cities of the Italian coast of the Adriatic. Many wonderful miracles are attributed to St. Nicholas, beginning with his own birth. His parents were Christians, and of illustrious lineage; and, after they had been married for many years, a son was granted them, in recompense of their prayers and tears, and of the alms they offered up continually. This miraculous child, on the day of his birth, stood up in his bath, with his hands joined in thanksgiving that it had pleased God to bring him into the world. He no sooner knew what it was to feed than he knew what it was to fast, and every Wednesday and Friday he would only take the breast once. His parents, seeing him full of holy dispositions, resolved to dedicate him to the service of God. While still a youth his father and mother died of the plague, and he remained sole heir

of their vast riches; but he looked upon himself as merely the steward of God's mercies, and gave largely to all in need.

In the city of Panthera there dwelt a certain nobleman who had three daughters, and, from being rich, he became poor,—so poor that there remained no means of obtaining food for his daughters but by sacrificing them to an infamous life; and oftentimes it came into his mind to tell them so, but shame and sorrow held him dumb. Meantime the maidens wept continually, not knowing what to do, and not having bread to eat; and their father became more and more desperate. When St. Nicholas heard of this, he thought it a shame that such a thing should happen in a Christian land; therefore one night, when the maidens were asleep and their father sat alone watching and weeping, he took a handful of gold, and, tying it up in a handkerchief, repaired to the dwelling of the poor man. He considered how to bestow it without making himself known; and, while he stood irresolute, the moon, coming from behind a cloud, showed him a window open; so he threw it in, and it fell at the feet of the father, who, when he found it, returned thanks, and with it portioned his eldest daughter. A second time St. Nicholas provided a similar sum, and again threw it in by night; and with it the nobleman married his second daughter. But he greatly desired to know who it was that came to his aid; therefore he determined to watch; and when the good Saint came for the third time, and prepared to throw in the third portion, he was discovered. The nobleman seized him by the skirt of his robe, and flung himself at his feet, saying, "O Nicholas! servant of God! why seek to hide thyself?" and he kissed his feet and his hands. But St. Nicholas made him promise that he would tell no man.

Later on, after he had been ordained Bishop of Myra, St. Nicholas performed one of his most stupendous miracles during a famine. Travelling through his diocese to visit and comfort his people, he lodged in the house of a certain host who was a son of Satan. This man, in the scarcity of provisions, was accustomed to steal little children, whom he murdered and served up as meat to his guests. On the arrival of the Bishop and his retinue, he had the audacity to serve up the dismembered limbs of these unhappy children before the man of God, who had no sooner cast his eyes on them than he was aware of the fraud. He reproached the host with his abominable crime; and, going to the tub where their remains were salted down, he made over them the sign of the Cross, and they rose up whole and well. The people who witnessed this great wonder were struck with astonishment; and the three boys, who were the sons of a poor widow, were restored to their weeping mother.

St. Anthony of Padua was a Portuguese by birth; and when the remains of the five friars who had suffered martyrdom at Morocco were brought to Lisbon, he was so touched by the recital of their sufferings that he resolved to devote himself to the life of a missionary. Laying aside the habit of St. Augustine, he received that of St. Francis at Coimbra, in Portugal, dropping his own name of Ferdinand, and adopting that of Anthony, the patron of the Convent of Coimbra. His intention to visit Morocco and convert the Moors was frustrated by illness,

and he went instead to Italy, reaching Assisi at the moment when St. Francis was holding the first General Chapter of his Order. St. Francis welcomed him as his coadjutor. He studied and taught science and divinity with great distinction in the Universities of Bologna, Toulouse, Paris, and Padua, but ended by devoting his great talents to preaching among the people. Everywhere he pleaded the cause of the poor with boldness and eloquence, combining learning and skill with poetical imagination, a tender heart, and an overflowing love of nature and of the lower animals, often appealing to them as examples to his audience.

Worn out by fatigues and austerities, he died in his thirty-sixth year, A.D. 1231, at Padua, where the citizens erected the great Church of San Antonio to his memory. The miracles attributed to him are mostly of a homely character.

The legend of the Mule is one of the most popular, and is generally found in Franciscan churches. It occurs three or four times in the Church of San Antonio at Padua. A certain heretic called Bovidilla entertained doubts of the Real Presence in the Sacrament, and, after a long argument with the Saint, required a miracle in proof of this favourite dogma of the Roman Catholic Church. St. Anthony, who was about to carry the Host in procession, encountered the mule of Bovidilla, which fell on its knees at the command of the Saint, and, although its heretic master endeavoured to tempt it aside by a sieve full of oats, it remained kneeling till the Host had passed.

On another occasion a young child, having been drowned, was rescued and brought to life again by the Saint, who restored it to its sorrowing parents.

As St. Francis is said to have preached to the fowls of the air, so St. Anthony is said to have preached to the fishes of the sea. Being come to the city of Rimini, where were many heretics and unbelievers, he preached to them repentance and a new life; but they stopped their ears and refused to listen to him; whereupon he repaired to the sea-shore, and, stretching forth his hand, he said, "Hear me, ye fishes, for these unbelievers refuse to listen!" and, truly, it was a marvellous thing to see how an infinite number of fishes, great and little, lifted up their heads above water, and listened attentively to the sermon of the Saint.

The Infant Saviour appearing to St. Anthony is a favourite subject with Spanish painters, and is the theme of more than one of Murillo's great masterpieces at Seville.*

These six panels formed the Predella of a large Triptych altar-piece, also by Gerard David, though probably partly carried out by his pupils,—representing, on the centre panel, St. Anne with the Virgin and Child; on the left panel, St. Nicholas in his episcopal robes; on the right panel, St. Anthony carrying a book, on which rests the Divine Child.

* *Vide* Mrs. Jameson's *Sacred and Legendary Art*, Vol. II., and *Legends of the Monastic Orders*

The predella panels represent scenes and legends from the lives of these two Saints. They are in perfect preservation, singularly free from repainting or restoration, and are (in the opinion of Mr. W. H. James Weale) undoubtedly and entirely by the Master's own hand.

It has not been ascertained for whom, or for what church, this important altar-piece was originally painted. In the latter part of the eighteenth century it formed part of the collection of the Emmentissima Señor Cardinal Antonio Despuyg, Archbishop of Valencia, a native of Palma, the chief town of Majorca, and a member of the family of the Counts of Montenegro. During a residence in Rome, 1787-96, the Cardinal acquired (partly by excavations in an estate he had purchased, formerly belonging to Mr. Gavin Hamilton, at Arriccia, near Albano) a large and important collection of antiquities, sculpture, etc. This he transferred to his native Palma. His library, medals, and coins were deposited in his town palace. The marbles and part of his collection of pictures (including the Gerard David altar-piece) were placed in his beautiful country palace, or "Alqueria," of Raxa, about seven miles from Palma. On his death in 1813 his possessions passed to his kinsman, the Count of Montenegro. The Roman antiquities and statuary still adorn Raxa; but the pictures were sold about 1846, when the Gerard David altar-piece was purchased by M. de Somzée, of Brussels. He caused the predella panels to be tranferred to a *châsse*, or reliquary, made for him by M. Malfait, of Brussels (in imitation of the St. Ursula Châsse of Mem lig); and in this they were exhibited at the New Gallery in 1899.

In 1902, just previous to the Bruges Exhibition, the predella panels were sold by Messrs. C. and G. de Somzée to Messrs. Agnew. They were consequently not included in the Bruges Exhibition; but the large triptych to which they belonged was exhibited there (No. 125), together with eleven other early Flemish pictures of the Somzée Collection, which were also purchased by Messrs. Agnew.

Collections—Cardinal Despuyg, Archbishop of Valencia, at Raxa, near Palma in Majorca, till 1848.
M. Léon de Somzée, Brussels, till 1902.

Purchased, 1902, from Messrs. Agnew & Sons.

Exhibited—New Gallery, 1899-1900.
Paris Universal Exhibition, Belgian Pavilion, 1900.
Burlington Fine Arts Club, December, 1902.

Gazette des Beaux Arts, 1900: Exposition Universelle de 1900, Paris Pavillon Belge. GERARD DAVID. "A Bruges, à l'aurore du XVI siècle le génie local jetait ses dernières lueurs, bien delicates encore, tandis qu'à Bruxelles et Anvers, on se précipitait déjà vers l'Italie, pour s'y lancer, avec plus ou moins de bonheur, à la recherche de la beauté. La Châsse des S^ts^ Antoine de Padoue et Nicolas de Bari avec ses 6 Panneaux contient les Episodes les plus connus de la vie des deux Saints, et le grand Triptych de S^te^ Anne etc. avec

ces deux Saints, par G. David, ont éte achetés à Palma, Ile de Majorque. L'Espagne, où les importations Flamandes furent si considérables au XV siècle, est devenue la dernière reserve des chercheurs patriots. Les peintres Espagnols assimilaient alors avec ardeur le style et la couleur Flamande, comme ils allaient bientôt assimiler le style et la couleur Italienne."

Catalogue Critique. Exposition de Bruges, 1902, par Georges de Loo (G. Hulin): "No. 125. Un triptyque qui provient de la Coll. du Cardinal A. Despuyg, était accompagné de six scènes des vies de St. Nicholas et de St. Antoine. Celles-ci, qui formaient probablement la 'predelle' du triptyche, ont été montés en forme de châsse par M. de Somzée."

Lockinge.

Of Gerard David's history but little is known. He was born at Oudewater, in Holland, but the date is uncertain. He appears to have studied at Haarlem, and also possibly under Dirk Bouts at Louvain.

He settled at Bruges at the end of 1843, *and was admitted as master-painter into the Guild of St. Luke and St. Eligius on January* 14*th*, 1484. *His earliest known works are two large panels—"The Judgment of Cambyses," and "The Flaying of Sisamnes, the Corrupt Judge"—painted for the Town Hall of Bruges between* 1488 *and* 1498. *The composition, colour, and certain details of architecture in those paintings have led to the supposition that Gerard David had visited Italy and studied Venetian and Florentine art previous to settling at Bruges; but though he may have acquired knowledge and expanded his sense of beauty, both of form and colour, in Italy, he remained throughout life faithful to the traditions and types of the Netherlandish School.*

Among his other chief works are: (1) *"The Blessed Virgin and Child enthroned, with St. Catherine, St. Barbara and St. Mary Magdalene, and the Donor, Richard De Visch van der Capelle, Canon of the Collegiate Church of St. Donatian at Bruges" (now in the National Gallery).*

(2) *The left shutter of a reredos for the same church, representing the donor, Canon Bernardin de Salviatis, praying under the protection of St. Donatian, St. Bernard, and St. Martin (also in the National Gallery).*

(3) *The great triptych, "The Baptism of Christ," with shutters, painted for Jean des Trompes (still at Bruges). In the centre panel the landscape, which almost equals the figures in importance, shows the high standard of excellence attained by Netherlandish painters in that branch of art.*

(4) *A "Santa Conversatione" of the Virgin and Child, surrounded by ten female saints, two angels, and the painter and his wife, painted for the Convent of the Carmelite Nuns of Sion, at Bruges (now in the Museum of Rouen).*

(5) *A triptych of the Assumption of the Virgin, painted for the Collegiate Church of Grancey-le-Château, Côte d'Or (now in the possession of Madame de Dentergham, of Astene, East Flanders).*

(6) *A triptych of St. Michael overcoming the rebel angels, with saints on both faces of the shutters (now in the Gallery of Vienna).*

In the year 1515 *Gerard David went from Bruges to Antwerp, and was inscribed as master-painter in the Register of the St. Luke's Guild of that town—the next name being that of Joachim Patenir, the great painter of landscape. The resemblance that exists between the landscapes in Gerard David's paintings and those of Patenir has led to the supposition that the two men studied and worked together, and that Gerard David may have been Patenir's master. Some even suggest that Patenir actually painted Gerard David's backgrounds; but of this there is no evidence beyond a certain similarity of style.*

After Gerard David's return from Antwerp to Bruges, he seems to have given the preference to architectural rather than landscape backgrounds, drawing his inspiration from the picturesque buildings of Bruges. Of his skill in rendering the street and church architecture of that city, the backgrounds of the panels in this collection give evidence; while the water and the flowery bank in the "St. Anthony preaching to the Fishes" recall the water and the banks of Jordan in his great masterpiece "The Baptism of Christ."

Gerard David was also distinguished as a miniature painter. His wife (Cornelie Cnoop) and his daughter also excelled in that art. He had an atelier of miniaturists, in which was executed, more or less from his designs, a large portion of the miniatures in the celebrated Grimani Breviary (painted for a canon, probably a member of the Third Order of St. Francis), now at Venice.

Gerard David is mentioned by Vasari as an excellent illuminator; but beyond this, and another allusion to him by Van Mandor in 1604, *he remained unnoticed and almost unknown until after the middle of the last century, when the laborious investigations and researches of Mr. W. H. James Weale resulted in restoring him to his proper place among the greatest masters of the Early Netherlandish School, the Van Eyck brothers, Roger De la Pasture Memline, Van der Goes, and Quintin Metsys.*

Gerard David appears to have been an amiable and kindly-natured man, of quiet and domestic habits, and of a pious and charitable disposition, leading, together with his wife and daughter, a life devoted to the practice of his art.

His only known pupil is Adrien Isenbrant, whose works much resemble those of his master, but the sharp contrast of whose brilliant colours marks his inferiority to Gerard David, in whom brilliancy and richness of colour are always combined with perfect harmony and delicate fusion of half-tints.

NOTE BY MR. S. ARTHUR STRONG.

The foregoing series of panels by Gerard David, perfect in preservation, form, in their gem-like purity of colour and solemn refinement of expression, as comprehensive an epitome as can be seen anywhere of all the highest qualities of the master.

Gerard David, who owes his existence as an historical personage to the industry, directed by knowledge, of Mr. James Weale, was not born at Bruges; but he spent most of his working life in that city, and his art was formed and coloured by the influences that met and surrounded him there.

Messrs. Crowe and Cavalcaselle recognise in his work traces of an imitation of John van Eyck. For our part we have been unable to find them. David appears simply and solely to have begun as an imitator of Memlinc; but he was throughout an original and vigorous student of Nature with his own eyes. Memlinc, in fact, shows the defects of his most amiable and honourable quality—his religiousness. He was simple-minded as well as simple-hearted, and he never ventured to trust himself far outside the small terrestrial paradise in which the miniaturists worked. His treatment of the story of St. Ursula is a case in point. The whole theme is set in a key of innocence and gaiety. There is no sense of peril, or of the rough side of adventure. St. Ursula and her maidens crowd like frolicking school-girls into enchanted boats, that carry them "far away into the Pope's country"; and when martyrdom comes, it is as a glad surprise.

David, on the other hand, in his story of "The Unjust Judge," shows a firmer grip and a stronger fibre. The task may have been—it probably was—beyond his dramatic power and technical skill; but the important fact is, that he does not think of turning the point of what he has to tell, or of flattering the senses at the expense of the understanding.

The newly-acquired panels in this Collection originally formed the predella of the large altar-piece in the Somzée Collection at Brussels. They represent the legends—each in three scenes—of St. Nicholas of Myra and St. Anthony of Padua. On the extreme left the anxious father broods over the probable fate of his three daughters, who, from what we can see of them, appear only too likely never to emerge from the state of single blessedness. Nicholas, not yet in orders, appears with his timely bounty at the window. In the central panel the birth of the Saint is depicted with perhaps somewhat clumsy but conscientious realism; while, on the right, St. Nicholas, consecrated by this time, brings the murdered youths to life out of the tub. The treatment of the nude is, as usually happens in Flemish work before Rubens, meagre and timid; though to this, as to all other rules, the one and only John van Eyck is an incomprehensible exception.

Renan long ago called attention to the fact that Padua, for centuries the home of the scholastic philosophy in its most technical form, had been unable to produce a respectable legend; and it must be admitted that, as a work of imagination, the story of St. Anthony is not inspiring. The artist, however, has contrived to clothe the barrenness of his material in some of the resources of his own spirit. The Saint has a youthful seriousness that recalls a favourite type of St. Stephen, and the whole work is pervaded by a sweetness like the cadences of a Latin hymn. The animal life is rendered with a praiseworthy attempt at realism, and in the background of each of the scenes we catch glimpses of old Bruges, such as the master seems to have preferred to the landscape vistas of Memlinc.

FRANK DICKSEE, R.A.

Living Painter. Born 1853. *British School.*

57 THE CONFESSION.

Canvas, 45 × 62 inches.

Two figures, three-quarter length, life size. To the right a fair, but wan and wasted young woman is seated in a tall-backed "bergère" arm-chair, over which is thrown a white wrapper. The grey light of evening falls upon her from a window, veiled by light curtains. She is clad in a loose flowing white robe; her slight supple figure bends eagerly forward; her outstretched arms rest on the side of the chair, and the thin fingers of her clasped hands are entwined in nervous agitation. Her auburn hair falls back over her shoulders from her pale uplifted face, as she gazes with agonised suspense at the man, who is seated opposite, and somewhat above her, on the window-seat. He is enveloped in a dark cloak, his stern features are in deep shadow and partially concealed by the supporting hand, but his whole attitude—the swollen veins of the right hand, and the tight clenching of his left—betray the tension of overwhelming though restrained emotion, as he ponders on the "confession" just made by the stricken woman before him. The colour scheme is subdued in tone—a quiet delicate harmony of tender greens, pearly whites and sober greys, unbroken by any touch of positive colour.

Purchased from the artist, 1896.

Exhibited—Royal Academy, 1896.

Paris Universal Exhibition, 1900, where it received a silver medal.

Lockinge.

FRANK DICKSEE, R.A.

58 SKETCH ON THE COAST OF CORNWALL.

Canvas, 12½ × 16½ inches.

Between two banks of a sloping hillside, the lower one to the left glowing with the golden bloom of gorse, a country road winds downwards to the sea, which forms the distance, with the blue sky tints reflected on its tranquil surface. Sunlight strikes on the long line of the opposite coast of the bay; beyond, the sea horizon is bounded by a low range of distant hills, while light summer cloud-masses stretch across the clear azure sky.

Purchased from the artist.

Lockinge.

FRANK DILLON, R.I.

Living Painter. Born 1823. *British School.*

59 THE MEMNON STATUES, THEBES.

Canvas, 31½ × 60 inches.

The Memnon statues, which represent King Amenophis III., stand on the dromos, or paved way, by which his temple was approached. They are of reddish sandstone, sixty-one feet in height.

The effect in the picture is that of early morning, and a rosy light falls upon the part of the statues and on the range of mountains beyond. At the foot of the statues in the cool shadow an Arab in a blue garment and red turban is ploughing with oxen.

Painted 1863.

Exhibited—British Institution, 1863, under the title of "The Land of Egypt."

Lockinge.

CARLO DOLCI.

1616—1686. *Florentine School.*

60 CHARITY.

Canvas, 37 × 30 inches. Octagonal.

A handsome woman, life size, three-quarter figure, full face, in a scarlet dress, with grey and white drapery about her neck, is holding a sleeping infant to her breast; in her uplifted right hand she bears a flaming heart, emblematic of Charity.

At the back of this picture is the inscription, "This painting, by Carlo Dolc came from the Ricasoli Palace at Florence, for which it was originally painted and was purchased at Florence by the Rev. J. Sanford in 1815."

Collections—Palazzo Ricasoli, Florence, until 1815; Rev. J. Sanford.

Purchased at the Sanford sale 1838.

Waagen, *Treasures*, Vol. IV., p. 140.

Carlton Gardens.

Carlo Dolci lived at a time when the greatness of Italian Art had departed. He nevertheless possessed considerable powers, and in his best works may be found faultless drawing, real feeling, grace, and high finish. The drawing of his hands is always remarkable. He belonged to the so-called "Eclectic" School. Sassoferrato was his contemporary.

No. 59. DILLON

No. 61. DOMENICHINO

DOMENICHINO (DOMENICO ZAMPIERI).

1581—1661. *Bolognese School.*

61 ASCENSION OF THE MAGDALEN.

Canvas, 54 × 37½ inches.

St. Mary Magdalen, full length, somewhat under life size, with outstretched hands and floating hair, and an aureole round her head, clad in a green dress with a red scarf, and yellow drapery, is soaring up to heaving supported by cherubs. Two angels below hold the scourge and hair-cloth of the penitent, and the albaster box. Above are three cherubs' heads in the sky. On the right the precipitious side of a wooded hill slopes down to the sea below.

This picture was brought to England in 1804 by Mr. W. Buchanan. He purchased it from a Milanese dealer who obtained it direct from the Caprara family at Bologna, where it formed the altar-piece in the private chapel of the Caprara Palace. Accompanying it was an affidavit written by M. Caprara, identifying the picture.

Collection—Palazzo Caprara, Bologna.

Purchased 1832, through Mr. Buchanan.

Malvasia, *Felsina Pittrice*, Vol. II., p. 343: "Oltre i quadri sopra inserti e memorati altro non abbiamo noi in Bologna . . . una tavolina di una Santa portata in Cielo da quantità di Angeli presso il sig. Co. Girolamo Caprari."

Buchanan, Vol. II., p. 159.

Waagen, *Treasures*, Vol. IV., p. 137.

Carlton Gardens.

Domenichino lived and painted at his native town of Bologna and at Rome. He was one of the chief painters of the school of the Carracci, whose aim, in which they to a considerable degree succeeded, was to arrest the decline of the higher forms of Art. Among his most celebrated works are the "Communion of St. Jerome" at the Vatican, and the "Madonna del Rosario" at Bologna.

DOMENICHINO (DOMENICO ZAMPIERI).

62 PORTRAIT OF THE PAINTER'S WIFE.

Canvas, 30 × 25 inches.

A handsome lady, half figure, life size, with full dark eyes and regular features, is seated facing the spectator. Her dress, of slaty green, is ornamented with jewelled trimming at the neck and shoulders. The sleeves are large and full. A red scarf is across her right shoulder. She wears pearl drop-earrings.

Marsibilia Barbetti was a beautiful girl of seventeen when she wedded Domenichino, who was then thirty-eight. Malvasia says she was still very beautiful when he knew her, a middle-aged lady, and not at all the person to lead a serious and secluded life.

Purchased 1836. *Carlton Gardens.*

DOMENICHINO (DOMENICO ZAMPIERI).

63 A LANDSCAPE.

Panel, $17\frac{1}{2} \times 26\frac{1}{4}$ inches.

A castle with dark walls and towers standing on rocks, and a winding river beyond. A range of blue hills in the distance.

Purchased 1840.

Waagen, *Treasures*, Vol. IV., p. 132. *Lockinge.*

CORNELISZ DUSART.

1660—1704. *Dutch School.*

64 THE PEDLAR.

Panel, $17\frac{3}{4} \times 14\frac{1}{4}$ inches.

At the door of house a pedlar is offering his wares to the housewife, who is cleaning some fish. Her husband is sitting opposite to her, and two children are by her side. Farther up the street are two women. On the trellis at the doorway a vine is trained.

Signed and dated 1680.

Waagen, *Treasures*, Vol. IV., p. 138: "In this little picture Dusart approaches very near to Adrian Ostade, his master."

Carlton Gardens.

Dusart was a native of Haarlem and a member of its Guild of Painters. He treated the same class of subjects as his master, Adriaen Van Ostade, of whom he was a faithful imitator, though his colour is cooler in tone and more varied.

No. 15. VAN DYCK

SIR ANTHONY VAN DYCK.

1599—1641. *Flemish School.*

65 PORTRAIT OF QUEEN HENRIETTA MARIA,
WIFE OF CHARLES I.

Canvas, 40½ × 32 inches.

Three-quarter life-size figure, standing towards the left. The Queen's right hand rests on some red roses lying on the table beside her; her left hand, "une main oisive, un poignet de femme, un long doigt orné d'un anneau," holds back the folds of her pearly-white satin dress, the embroidered bodice of which is laced in front with coral-red ribbon; bows of the same are at the waist and bosom, and in her hair. The deep collar falling over her shoulders, and the elbow sleeve ruffles, are of fine lace. She wears a single-row necklace of large pearls, with a pear-shaped drop, and pearl-drop earrings. Her face is turned three-quarters to the left; the lustrous dark brown eyes look outwards, and her hair falls in light ringlets over the brow and cheek. A narrow black bracelet, with a signet ring suspended from it, is on her right arm; on her left a bracelet of pink stones and gold, and a small ring on the little finger.

A golden brown damask curtain forms the background; the royal crown is placed on the window-sill to the left, and above it is seen a cloudy blue sky with a slightly indicated distant view of a lake and hill.

The old Spanish frame, of carved wood, enriched with fruits and cupids, was brought by Lord Wantage from Madrid.

Collection—Duke of Marlborough, Blenheim Palace, until 1886.

Purchased at the Blenheim sale, 1886.

Smith, Vol. III., No. 257.

Waagen, Vol. III., p. 129.

Jules Guiffrey, *Van Dyck*, 1896, p. 290, No. 601.

Lionel Cust, *Van Dyck*, 1900, p. 107.

Engraved by P. de Jode.

Exhibited—Grafton Gallery, Fair Women Exhibition, 1894.
Royal Academy, Works of Van Dyck, 1900.

Lockinge.

Henrietta Maria was the youngest daughter of King Henry IV. of France. She was born in 1609, and at the age of sixteen was wedded to King Charles I. of England, and became the mother of Kings Charles II. and James II. She quitted England in 1642, and with the exception of a few short visits, spent the remainder of her days abroad, and endured extreme privations. She died in 1669 at the place of her retirement—the Convent of Chaillot, near Paris.

D'Ewes, describing the Queen as he saw her at dinner at Whitehall in the days of her youth and prosperity, says :—

> "I perceived her to be a most absolute delicate lady, after I had exactly surveyed all the features of her face, much enlivened by her radiant and sparkling black eyes. Besides, her deportment among her women was so sweet and humble, and her speech and looks to the other servants so mild and gracious, as I could not abstain from divers deep-fetched sighs, to consider that she wanted the knowledge of the true religion."

Van Dyck painted many portraits of the beautiful and fascinating Queen. The presented example is painted in the master's later cool and silvery style, in subdued tones of pearly grey. It came from the Duke of Marlborough's collection at Blenheim, where it hung in the dining-room, with the large equestrian portrait of Charles I. now in the National Gallery. Waller the poet has recorded the existence of this portrait at Blenheim in his lines addressed to the Queen, beginning—

> "Well fare the hand which to our humble sight
> Presents that beauty which the dazzling light
> Of regal splendour hides from weaker eyes,
> And all access, save by this art, denies."

Several portraits similar to this exist, but each with some slight variation in dress, background, or accessories. One is in the Royal Collection at Windsor, and another (until lately) in the collection of the Marquess of Lansdowne, which latter was exhibited, together with this one, in the Royal Academy in 1900.

Van Dyck was a native of Antwerp, and a pupil and assistant of Rubens, by whose advice he visited Italy, and perfected his style under the influence of Italian Art, especially that of Titian. In 1632 Charles I. invited him to England, where he spent the remainder of his life, being knighted by the king and appointed Court painter. He identified himself with his adopted country by his magnificent series of portraits, not only of the Court and the Royal Family, but of the most distinguished men and women of an eventful period in English history.

"Van Dyck a complété Rubens en ajoutant à son œuvre des portraits absolument dignes de lui, meilleurs que les siens. Il a créé dans son pays un art original, et conséquemment il a sa part dans la création d'un art nouveau. Ailleurs, il a fait plus encore, il a engendré toute une école étrangère, l'école anglaise. Reynolds, Lawrence, Gainsborough, j'y ajouterai presque tous les peintres de Genre fidèles à la tradition anglaise . . . sont issus directement de Van Dyck."—E. Fromentin, "Les Maîtres d'Autrefois," p. 150.

SIR CHARLES L. EASTLAKE, P.R.A.

1793—1865. *British School.*

66 A PEASANT GIRL OF ALBANO LEADING HER BLIND MOTHER TO MASS.

Canvas, 24 × 29 inches.

Half-length figures, life size. The girl, in the dress of a peasant of Albano, holds in her right hand a book, from which hangs a rosary. Her aged mother leans with one hand on her daughter's shoulder, while with the other she holds a long stick.

Painted in 1824 for D. Baillie, Esq.

Ardington.

Sir Charles Eastlake was for twenty-two years Director of the National Gallery; he was also President of the Royal Academy. He was, together with his wife, Lady Eastlake, a leading authority on all matters of art. He founded his style of painting on a study of the Venetian masters.

SIR CHARLES L. EASTLAKE, P.R.A.

67 SKETCH IN OILS—VIEW OF THE DOME OF ST. PETER'S IN THE DISTANCE.

Canvas, 20½ × 25 inches.

Purchased at the sale of Lady Eastlake's Collection after her death, 1894.

Ardington.

EDEN UPTON EDDIS.

1810—1901. *British School.*

68 PORTRAIT OF LEWIS LOYD, ESQ.,

FATHER OF LORD OVERSTONE, AT THE AGE OF EIGHTY-FOUR.

Canvas, 43 × 38 inches.

Three-quarter figure, seated in an arm-chair, facing the left, nearly profile. An open book is on his knees, and his right hand, which holds a pair of spectacles, rests upon it.

Painted 1852.

Lockinge.

E. U. Eddis commenced his career as a portrait painter early in life; for fifty years he was an exhibitor at the Royal Academy, and he continued to paint to within the last few months of his long life of ninety years. Many persons of celebrity sat to him, among them Sidney Smith and Macaulay; and he was specially successful in his oil and crayon portraits of children. He was an intimate friend of Lord Overstone, for whom many of his pictures were painted. He was of a singularly genial, sociable, and kindly disposition, with much charm of manner and of conversation.

69 PORTRAIT OF SAMUEL JONES LOYD (LORD OVERSTONE).

Canvas, 54½ × 43 inches.

Three-quarter figure, seated near a library table in his residence in Norfolk Street, Park Lane; nearly full face; the left hand placed on a book on the table, the right resting on his knee.

Painted 1851.

Overstone.

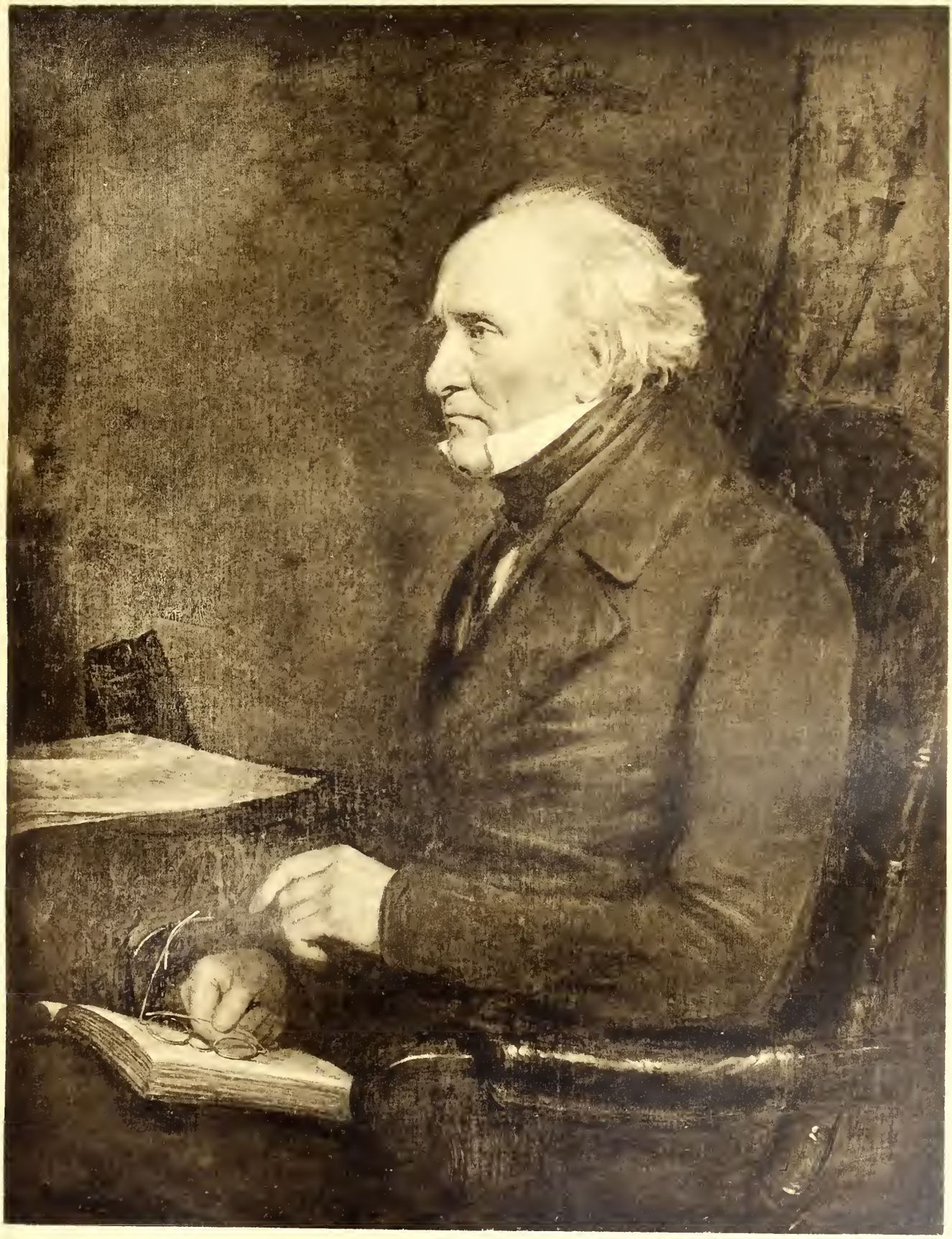
70 PORTRAIT OF LADY OVERSTONE AND HER DAUGHTER, HON. HARRIET SARAH JONES LOYD (LADY WANTAGE).

Canvas, 54½ × 43 inches.

Three-quarter figures. Lady Overstone is seated, while her daughter, in a high carved chair, reads from a book, to the page of which her mother points.

Painted 1852.

Overstone.



No. 68. EDDIS

EDEN UPTON EDDIS.

71 PORTRAIT OF LADY WANTAGE

(AT THE AGE OF FOUR).

Canvas, $52\frac{1}{2} \times 33\frac{1}{2}$ inches.

Full-length figure, life size, in white frock and blue sash, looking toward the right, and walking along a path through a wood. Open country on the left, with a line of low distant hills. The background was partly painted by W. Blake, Esq., of Danesbury.

Painted 1841.

Lockinge.

72 PORTRAIT OF LADY WANTAGE AS A CHILD.

Canvas, 24 × 20 inches. Oval.

Head and shoulders, looking to left.
Painted 1842.
Exhibited—Grafton Gallery, Fair Children Exhibition, 1895.

Carlton Gardens.

73 PORTRAIT OF COLONEL WILLIAM KIRKMAN LOYD,
BENGAL ARTILLERY.

Canvas, 30 × 25 inches.

Three-quarter bust. One hand on a table; the hair grey, with grey moustache black dress and cravat.

Painted about 1853.

Overstone.

74 PORTRAIT OF EDWARD LOYD, ESQ. (OF MANCHESTER),
BROTHER TO MR. LEWIS LOYD (No. 68).

Canvas, 30 × 25 inches.

Three-quarter bust. Black coat buttoned, and white cravat.

Overstone.

75 PORTRAIT OF J. BEASLEY, ESQ.,
LAND AGENT TO MR. LEWIS LOYD AND LORD OVERSTONE.

Canvas, 30 × 25 inches.

Bust nearly full face; black coat and cravat; landscape background.

Overstone.

EDEN UPTON EDDIS.

76 NAOMI, RUTH, AND ORPAH.

Canvas, 51½ × 60 inches.

Three figures, life size, three-quarter length. Naomi in the centre, her daughters-in-law on either side.

Painted 1843.
Waagen, *Treasures*, Vol. IV., p. 145.
Exhibited—Royal Academy, 1843.
International Exhibition, London, 1862.

Overstone.

77 THE HIDING OF MOSES.

Canvas, 90 × 72 inches.

Full-length figures, life size. Jochebed kneels in the centre, with the Infant Moses in her arms. Miriam kneels beside her, holding up some white drapery in the ark of bulrushes.

Painted 1845 for Lord Overstone.
Engraved by F. Joubert.
Exhibited—Royal Academy, 1845.

Overstone.

78 AND 78A THE SISTERS.

Two Companion Pictures in Illustration of the Rev. J. Keble's Poem "Bereavement," in his *Lyra Innocentium.*

Canvas, each 72½ × 41½ inches.

In the first picture the two sisters are seen walking together. In the second picture the elder sister is sitting by a grave, and the young one appears to her in the sky above.

Engraved by F. Joubert.

Overstone.

79 THE GIPSY FORTUNE-TELLER.

Canvas, oval, 43½ × 38 inches.

A dark-eyed young gipsy woman, with her child, seated under a large tree; landscape on the left, with a gipsy tent.

Waagen, *Treasures*, Vol. IV., p. 144.

Overstone.

SCHOOL OF FRANCESCO RAIBOLINI (IL FRANCIA).

Bolognese School.

80 VIRGIN AND CHILD, AND ST. JOHN.

Panel, $24\frac{1}{2} \times 19$ inches.

The Virgin wears a red dress embroidered with gold, and a blue mantle which falls from the head over the shoulders and arms; a thin transparent veil edged with gold covers the forehead. She supports with her right hand the Infant Saviour, who, with merely a thin scarf round the loins, stands with one foot on her lap and the other on the steps, below which is the infant St. John clad with a rough skin, his head and shoulders only visible. He holds his reed cross and scroll towards the Infant Saviour, who places His hand upon it, looking upwards. A stellate glory adorns his head, while golden aureoles surround the heads of the Virgin and St. John. On the left a red curtain, and through a window a distant hilly landscape with a lake and sandy shore, on which are three small figures.

Carlton Gardens.

Il Francia, goldsmith and painter, belongs to the earlier school of Ferrara and Bologna. His best work in the National Gallery, or at Bologna (such as the Bentivoglio altar-piece in S. Giacomo Maggiore, dated 1499, *and the "Pietà" in the National Gallery), leaves little to be desired in point of draughtsmanship, composition, and colour. His placid and serious art exhibits purity of type, earnestness of feeling, and a grace which sometimes leads to affectation. Without Francia, Ferrarese Art would never have achieved its perfection in the masterpieces of Correggio. He is recorded to have had* 220 *followers, to one of whom the present picture may be ascribed.*

FLORENTINE SCHOOL.

15th Century.

81 THE TRIUMPH OF CHASTITY.

Panel, 16 × 48½ inches.

A "Cassone" front. The subject is taken from Petrarch's poem in *terza rima*, "Trionfi in Vita e in Morte di Madonna Laura":—

"L' Amore trionfa dell' Uomo.
La Castita trionfa di Amore,
La Morte trionfa di ambe due;
La Fama trionfa della Morte,
Il Tempo trionfa della Fama,
E l' Eternità trionfa del Tempo."

In the second canto the poet relates the battle between Love and Chastity in the person of Laura, and describes the victory and triumph of the latter, and the manner in which Chastity bound and led Love a prisoner to her temple at Rome, accompanied by a troop of maids and chaste matrons, and afterwards consecrated his bow and arrows in memory of his defeat. This triumphal procession forms the subject of the present panel. Chastity, personified by Laura, is enthroned on a triumphal car, arrayed in cloth of gold, holding on her knee an open music-book. On the platform in front of her kneels Love, his hands bound behind him, while two "amorini" clip his wings. The car is richly decorated with scarlet and gold hangings, and festooned with garlands of green leaves. It has massive bronze wheels, and is drawn by a pair of white unicorns. Laura is attended by fifteen maidens, who, like herself, have forsworn allegiance to Love; three precede the car, the foremost carrying a banner which bears the device of an ermine (the emblem of Chastity); the other twelve follow, and close the procession. All are attired in long robes of gold, yellow, scarlet or blue, which flutter round their feet as they move onwards with lively step to the rhythm of Laura's song. Their long fair hair is bound by narrow dark fillets, and each bears in her hand a small triumphal palm-branch.

The scene is by the sea-shore; a rocky islet to the left and a distant city on rising ground to the right; a few slender trees rise against the sky.

The painting, especially of the background, is somewhat slight, and even rude, but the composition and figures are graceful and highly decorative; the car being of specially characteristic design.

This picture has been attributed to Francesco di Giorgio of Siena.

Collection—Alexander Barker, Esq.
Purchased at the Barker sale, 1874.
Exhibited—New Gallery, Early Italian Art, 1893.
Sidney Colvin, "A Florentine Picture Chronicle," Fig. 61.
Reproduced in platinotype by the authorities of the New Gallery, 1894.

Lockinge.

No. 81. FLORENTINE SCHOOL

Both the painter and the date of this typical "Cassone" panel are unknown. It is evidently the work of a Florentine artist of the latter half of the fifteenth century, at which period the heavy materials and stiff folds which characterised the dress of women in the early years of the century (as seen in the Pesellino panels Nos. 180 and 181), began to give place (notably in the works of Botticelli) to lighter draperies, which curl and flutter about their ankles as they move; while their heads are uncovered or adorned with light scarves and strings of pearls twisted in the hair.

At a period when easel pictures for the adornment of rooms were, except in the form of occasional portraits, almost unknown, and when art was devoted mainly to fresco decorations of churches and public buildings and to altarpieces and shrines, the greatest painters of the day did not disdain to adorn with their best work articles of furniture, especially carved wooden coffers and marriage chests and marriage trays. The halls and corridors of the great Italian palaces were chiefly furnished by these objects. The walls were frequently adorned with frescoes or tapestries. The ceilings and floors were richly decorated, and "Cassone," together with carved tables and chairs were placed against the walls.

The subjects are most frequently historical or Scriptural (as in the two "Pesellino" panels in this collection, illustrative of the History of David), or mythical and allegorical, as in the present instance. "The Six Triumphs of Petrarch" (the second of which is depicted in this picture) were favourite subjects, the chariot processions therein described lending themselves naturally to the long narrow shape of the panels. These poems describe the six states of man. In the first he gives himself up to the delights of Love; in the second Reason overcomes Love, and Chastity (personified by Laura) triumphs over Love; in the third Death triumphs, in that it deprives man of his vital functions; in the fourth Fame triumphs over Death, in that good works never die; in the fifth Time triumphs over Fame, in that worldly glory ends with years; in the sixth Eternity triumphs over Time, and conducts man to heaven. The Chariot of Love is drawn by white horses, that of Chastity by unicorns (as emblematic of virginity—only a virgin was able to catch a unicorn—if she sat in the forest, it would run to her, and lay its head on her lap), that of Death by buffaloes, Fame by elephants, and Time by antelopes. Eternity is sometimes represented on a car drawn by creatures emblematic of the four Evangelists, but more frequently the scene is laid in heaven.

Actual representations of these and of similar processions and "triumphs," allegorical, Biblical, and historical, were frequently seen in the streets of Florence on festive occasions, on a scale of great magnificence, the leading artists of the day superintending the pageants, designing the costumes and decorating the cars.

The study of "Cassone" art throws much light on the manners, habits and customs of Florence in the fifteenth century. In the Victoria and Albert (South Kensington) Museum is an Italian Marriage Coffer of the fifteenth century, with a painted panel representing the "Triumphs" of Petrarch. The same Museum also possesses two large and very fine pieces of Flemish tapestry (about 1507) illustrating the same subjects. They are also depicted on two early Florentine Cassone panels, now in the collection of Mrs. Gardner, of Boston, U.S.A., by some attributed to Pesellino and reproduced in Herr Weisbach's book on that master.

THOMAS GAINSBOROUGH, R.A.

1727—1788. *British School.*

82 PORTRAIT OF LADY EARDLEY
(Wife of Sampson, Baron Eardley),
AND HER DAUGHTER MARIA MARION,
who, in 1794, married William, Eleventh Baron Saye and Sele.

Canvas, 94 × 60 inches.

Full-length, life-size figure, standing towards the right and holding her infant child, who stands upon a stone parapet, looking towards her mother. She wears a dark pink "sacque" gown, the low bodice square in front, with a white bow in the centre; her dark brown hair is slightly powdered. Her right foot is advanced, showing a dainty shoe with jewelled buckle. Her left arm, not seen, is round the child, while her right holds up the rich white satin drapery which conceals the child's feet and falls in ample folds nearly to the base of the parapet. The child wears a thin white frock with a blue sash and close-fitting white cap, trimmed with blue. In the background a landscape; a shady grove on the left, and open country with low distant hills on the right. The sky is clouded, with a golden light towards the horizon.

Collection—Lord Saye and Sele, Broughton Castle, Oxon.
Purchased 1884 from Broughton Castle.
Exhibited—British Institution, 1845.
South Kensington Portrait Exhibition, 1868.
Grosvenor Gallery—Exhibition of the works of Gainsborough, 1885.
Sir Walter Armstrong, "Gainsborough," 1899, p. 194.

Carlton Gardens.

In the middle of the eighteenth century there arose in England a school of portraiture, not the greatest, but perhaps the most charming, that ever existed. The influence of Van Dyck extended to Reynolds, Gainsborough, and Romney, who in their female portraits rendered with ease, charm, and grace, the ideal type of the women of a somewhat artificial age.

Gainsborough was a native of Suffolk, but in 1760 *he removed to Bath, and subsequently settled in London, where he maintained a rivalry in portraiture with Reynolds. He is to be classed with the swiftest, surest, and most brilliant executants the world has seen. Sir Joshua Reynolds, speaking of his method in portrait painting, and his habit of "hatching," observes that "these odd scratches and marks at a certain distance assume form, and all the parts drop into their proper places, so that we must acknowledge the full effect of diligence, under the appearance of chance and negligence." Gainsborough's landscapes lack the classic dignity of Wilson,*

No. 82. GAINSBOROUGH

but they possess an inimitable charm of their own. He gives rather the light, colour, and enchantment of Nature, than the detail or structure of the scenes he depicts. He was the founder of a great landscape school, for he inspired Constable, who in his turn inspired the landscape painters of the modern French School.

THOMAS GAINSBOROUGH, R.A.

83 EVENING.

Canvas, 39 × 49 inches.

A woodland scene, illumined with the glow of evening sunlight. A tree bends over the road to the right; in the middle distance is a village church. Two cart horses are moving slowly homeward from the wood on the right, and two lads are with them. On the opposite side of the picture a woodman is seen in the shadow of the trees, going towards his home.

Painted at Bath, 1760, for Mr. Samuel Kilderbee, an intimate friend of the painter, who lived at Ipswich.

Purchased 1879 at the sale of the Collection of Mr. Benoni White, a well-known London dealer.

Exhibited—Grosvenor Gallery Exhibition of the Works of Gainsborough, 1885.

Carlton Gardens.

THOMAS GAINSBOROUGH, R.A.

(Attributed to).

84 SKETCH OF A LADY'S HEAD.

Canvas, 35½ × 27 inches.

A sketch or study for the head of the celebrated full-length portrait of the Hon. Mrs. Graham, in the National Gallery of Scotland. She was the wife of Colonel Graham, who, subsequent to her death, became Lord Lynedoch.

Lockinge.

RIDOLFO DEL GHIRLANDAJO

(Attributed to).

1483—1561. *Florentine School.*

85 PORTRAIT OF A LAWYER.

Panel, 29½ × 24½ inches.

Half-length life-size figure standing to the left, but facing spectator. The face is closely shaven, the complexion sallow, the hair cut across the forehead, and showing from beneath a black cap; the expression stern and grave. He wears a dark grey tunic, over which is a black garment resembling the gown of a lawyer; at the neck appears fur trimming and the worked collar of a shirt. Two rings are on the fingers of the left hand, one of them bearing the arms of the Aldobrandini family. He holds a document in both hands, of the writing on which the word "Firenze" only is legible. It may possibly be a portrait of Pietro Aldobrandini—born 1461, died 1522. He was a reader and tutor at the University of Pisa in 1504,—one of the Gonfalomene and Priori, a political resident at Montepulciano, and the grandfather of Pope Clement VIII. The picture was formerly ascribed to Masaccio.

Purchased, 1866, from W. Anthony.

Exhibited—British Institution, 1866.

Royal Academy, Old Masters, 1902.

Lockinge.

Ridolfo was the son of Domenico del Ghirlandajo. He was brought up in the best traditions of the Great Florentine School, and he was the intimate friend of Raphael, who was less than two months his junior. He lived and painted at Florence, where he kept a regular "bottega." Among his best works is a half-length portrait of Girolamo Benivieni, philosopher and poet (1453—1532), formerly in the Torregiani Palace Collection, now in that of George Salting, Esq., London.

GIROLAMO DA SANTA CROCE.

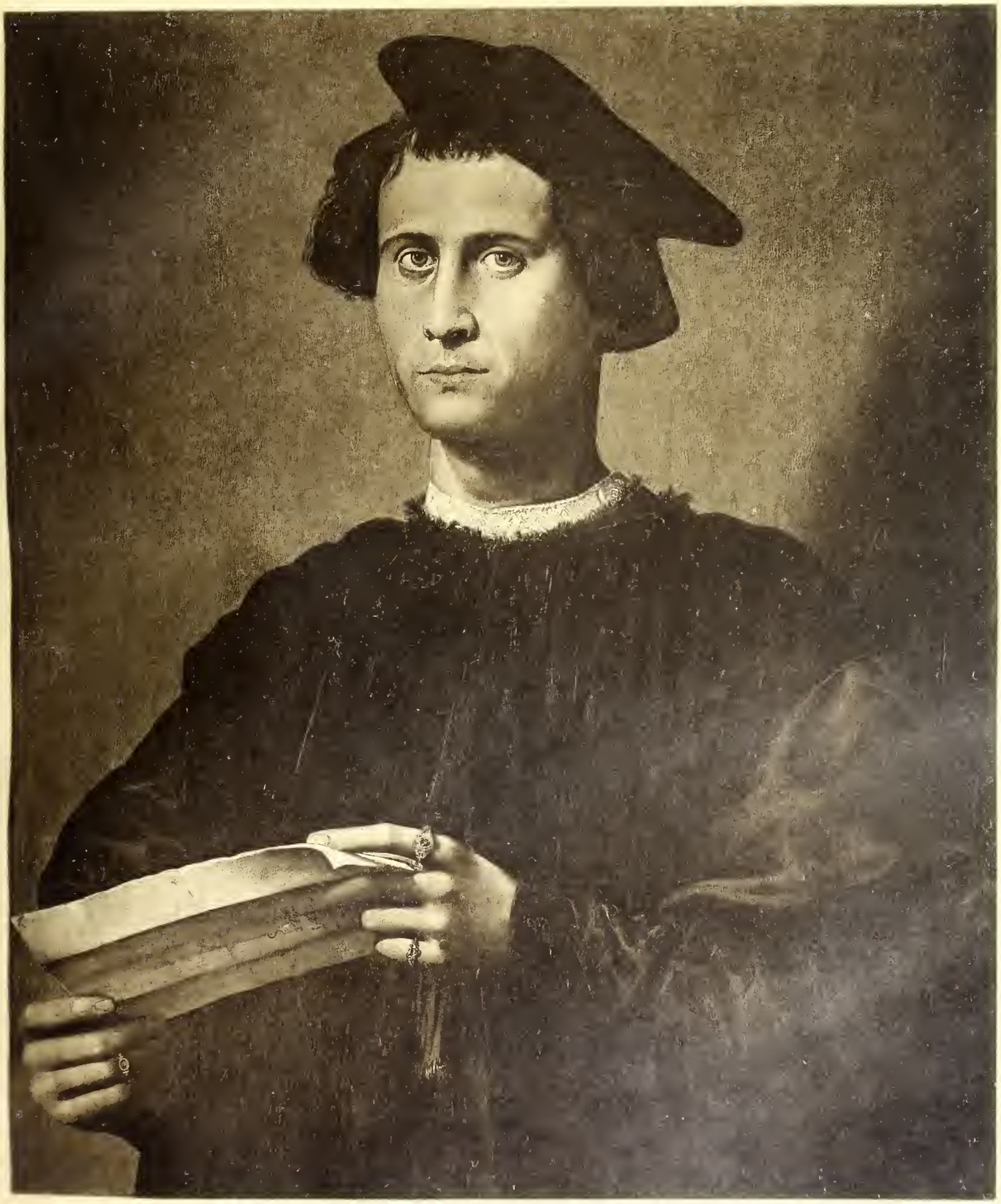
16th Century. *Venetian School.*

86 ST. AGNES.

Painting 1520—1549.

Panel, 17½ × 13½ inches.

St. Agnes, clad in a green robe, with a richly embroidered pallium of golden brown brocade, is standing, barefoot, facing the spectator; she is bearing the palm of martyrdom in one hand, and in the other a book, on which is represented a lamb, her attribute. Two cherubs hold a crown above her head, and a small fawn



No. 85. GHIRLANDAJO

No. 86. GIROLAMO DA SANTA CROCE

lies down at her side. In the middle distance behind her are glades of trees and buildings in broken, hilly country, touched with high lights, and a range of distant hills, over which the evening sunlight is stealing under a blue sky, Various incidents are depicted in the landscape—a shepherd playing his pipe to his flock, a man riding along the road on horseback, and another figure walking.

Brought from Italy by Mrs. Higford Burr, and purchased after her death in 1892.

Lockinge.

Two painters of the School of Giovanni Bellini took their name from their birthplace, the village of Santa Croce, in the Brembo Valley, some twelve miles from Bergamo—Francesco, the elder of the two, and Girolamo, who adopted and continued the art of Francesco. Their work is to be found in the neighbourhood of Bergamo, and at Verona and Venice. Though Girolamo dates a picture as late as 1549, *he remained unmoved by his great fellow-countrymen Palma and Lotto, persisting in the traditions and technique of the school of Bellini.*

COUNTESS HELENA GLEICHEN.

Living Painter. *British School.*

87 "LOCKINGE MANNERS,"
A SHIRE HORSE BRED BY LORD WANTAGE.

Canvas, 40 × 49½ inches.

Painted 1898.

Lockinge.

FREDERICK GOODALL, R.A.

Living Painter. Born 1822. *British School.*

88 THE EMIGRANT SHIP.

Canvas, 53½ × 72 inches.

A scene on the west coast of Ireland. As the sun sinks over the dark sea an emigrant ship is seen receding from the shore. A peasant family is watching its departure, with various expressions of feeling depicted in their faces and attitudes.

Signed and dated 1848.

Overstone.

VIOLET, MARCHIONESS OF GRANBY.

Living Artist. *British School.*

Five small heads in pencil, being portraits of—

89 LORD OVERSTONE.

90 MRS. LINDSAY.

91 LORD WANTAGE.

92 LADY WANTAGE.

93 LADY SUSAN TOWNLEY.

Lockinge.

SIR FRANCIS GRANT, P.R.A.

1803—1878. *British School.*

94 PORTRAIT OF MRS. LINDSAY,
WIFE OF LIEUT.-GENERAL JAMES LINDSAY OF BALCARRES, WITH HER SON ROBERT JAMES (LORD WANTAGE), AGED TWO YEARS, ON HER KNEE.

Painted 1835.

Canvas, 44 × 34½ inches.

Three-quarter figure, life size, seated, face turned to left. She wears a low black dress. Her young son, a fair, curly-haired child, is seated on her knee, looking down, and playing with a gold chain, which he holds in his hands.

Exhibited—Grafton Gallery, Fair Children Exhibition, 1895.

Ardington.

Sir Francis Grant, who was born in Scotland, began his career in the law, but early relinquished it for art, and became a successful painter of portraits and of hunting scenes. In 1865 he succeeded Sir Charles Eastlake as President of the Royal Academy. He and his brother, General Sir Hope Grant, were brothers-in-law of General Lindsay of Balcarres, whose first wife was their sister.

JEAN BAPTISTE GREUZE.

1725—1805. *French School.*

95 HELOISE, OR MEDITATION.

Canvas, $22\frac{3}{4} \times 19$ inches. Oval.

A young girl, half figure, life size, seated, and leaning her head upon her hand, is gazing upward to the right with rapt expression. Her auburn hair falls loosely about her neck, which is almost covered by a dark-brown dress. Grey background.

Carlton Gardens.

Greuze was a celebrated painter of portraits and of genre subjects, usually of a somewhat sentimental character. His beautiful wife (Mademoiselle Babuty) was, previous to their separation, a frequent model for his fancy pieces.

JEAN BAPTISTE GREUZE

OR

FRANÇOIS BOUCHER.

96 GIRL FEEDING A YOUNG BIRD.

Panel, $8\frac{3}{4} \times 7$ inches.

A young girl, half figure, in white dress, cut low, with pink bow at her neck and a rose in her hair, is feeding a bird at the open door of its cage.

Waagan, *Treasures*, Vol. IV., p. 146.

Exhibited—Guildhall Gallery, Exhibition of Works of the French School, 1898.

Carlton Gardens.

It is doubtful whether this little picture should not be ascribed to François Boucher (1703—1770) rather than to Greuze. A picture by Boucher, identical in subject, though differing somewhat in the features and "pose" of the child's head (which is raised and looking outward instead of downward), and in some minor details of dress and accessories, is engraved and mentioned by Baron Roger Portalis in the "Gazette des Beaux Arts," Juillet, 1901, as follows:—"Que cette petite Alexandrine Le Normand d'Etiolles, élevée avec tant de solicitude par Madame de Pompadour, donnant la becquée à son oiseau, est donc plaisante. Jamais le grand peintre n'a rien fait de plus nacré, de plus argentine, de plus naïf. Passé à la vente Mühlbacher, où il eut un grand succès, ce morceau délicat appartient maintenant à M. Deutsch de la Menethe."

FRANCESCO GUARDI.

1712—1793. *Venetian School.*

97 A CHURCH AT VENICE.

Canvas, 21½ × 15¾ inches.

The two lofty buttresses of the church stand up high on the right against the deep blue, white-clouded sky filling the right side of the picture. On the paved pathway by the church wall below are numerous figures, among them a beggar in a long brown coat, a man in a yellow coat bargaining with a fisherman, and a gentleman in a red coat talking to a monk.

Lockinge.

Guardi was a follower of Canaletto, and his works often equal, and in some respects surpass, those of his master. They are marked by a bright sparkle and brilliancy of light, with great facility of execution. He lived and painted chiefly in Venice.

FRANCESCO GUARDI.

98 VIEW ON THE GRAND CANAL, VENICE.

Canvas, 18¾ × 30 inches.

The bridge of the Rialto on the left, and on the right the quay with buildings, where many figures are grouped. Numerous gondolas are moving about on the canal. Sky blue with light clouds.

Lockinge.

No. 99. GUIDO

GUIDO RENI.

1575—1642. *Bolognese School.*

99 A SIBYL.

Canvas, 30 × 25 inches.

Half figure, life size, of a fair and beautiful young woman, seated to the right. She wears a white dress, open at the neck, and a large white turban headdress, in which is a jewel. Her left elbow is raised, and both hands are placed pointing to her heart. The painting is in the clear and silvery tones that belong to the artist's third and later manner.

Collections—The Orleans Gallery until 1792.
Sir Simon Clarke, Bart., and George Hibbert, Esq., until 1802.
William Wells, Esq., of Redleaf.

Purchased at the Redleaf sale, 1848.

Waagen, *Treasures*, Vol. IV., p. 142.

Buchanan, Vol. I., p. 95: "One of the most finished and enchanting heads of this master."

Engraved in the series of portraits of "selected heads" published by W. Buchanan.

Exhibited—Royal Academy, Old Masters, 1902.

Carlton Gardens.

Guido, by birth a Bolognese, followed his master Annibale Carracci to Rome, where he resided for twenty years, and achieved great distinction under the Pontificate of Paul V. (Borghese), after whose death he returned to Bologna. The extravagance of his later life resulted in poverty, and he worked rapidly and carelessly for a living. He is, after Domenichino, the most renowned painter of the later eclectic schools of Italy. His paintings are chiefly Scriptural or allegorical; among the latter is the celebrated "Aurora" on a ceiling in the Rospigliosi Palace at Rome, which is only rivalled by Guercino's fresco of the same subject in the Villa Ludovisi.

JAN HACKAERT.

1636—1699. *Dutch School.*

100 THE WOOD AT THE HAGUE.

Canvas, 27 × 20¾ inches.

A broad roadway leads through the forest glade, overarched by lofty trees which rise on either side, their interlaced branches leaving but small spaces of sky visible. The whole scene is illumined by the splendour of a fine summer's day. A gleam of sunlight from the left crosses the road, and strikes on a party of huntsmen and their attendants, a cavalier on a prancing white horse, and a lady on a chestnut, who are riding up the glade. Nearer the front, which is in shadow, are two men on foot, with five dogs. The figures and animals are probably by Adriaen van de Velde. In the "Verstolk" Catalogue the title of the picture is augmented by the words: "Avec un départ pour la chasse de personnages de la Cour de Guillaume II."

Collections—M. Van Noort, Château Inwardeng, near Leyden.
Baron Verstolk van Soelen.

Purchased from the Verstolk Collection 1846.

Smith, Vol. VI., p. 307, No. 10: "This is a production of the rarest excellence and beauty."

Waagen, *Treasures*, Vol. IV., p. 134.

Exhibited—Royal Academy, Old Masters, 1871.

Carlton Gardens.

Hackaert was much engaged in painting large decorative pictures, hence his easel productions are few in number. He excelled, as in this picture, in depicting the wood scenes characteristic of his native country, and especially the picturesque effects of the lofty-stemmed woods in the neighbourhood of The Hague, with the sunlight streaming through them.

No. 100. HACKAERT

WILLEM DE HEUSCH.

1638—1712. *Dutch School.*

101 LANDSCAPE.

Copper, 8 × 10¼ inches.

A roadway, winding along the hilly banks of a distant lake. Some cattle, and a woman carrying her baby, are passing along. In the foreground is a group of trees, and in the middle distance a small building, resembling a classic temple, is seen light against the wooded hill beyond.

Carlton Gardens.

De Heusch was a scholar and imitator of Both, and like him painted chiefly in Italy. His figures were often painted in by other artists—Poelenburg, Schellineks, etc.

JAN VAN DER HEYDEN.

1637—1712. *Dutch School.*

102 LANDSCAPE.

Panel, 8¾ × 12¾ inches.

A group of trees occupies the centre of the picture, with seated figures, and a brown cow and sheep grazing near. A low hill, on which is a castle, rises to the left. Pastures occupy the middle ground, and beyond is a château and distant hills. Clouded sky, with glimpses of blue.

Collection—Princess Sophie Albertina of Sweden.
Purchased 1866.

Carlton Gardens.

Van der Heyden is best known by his town and street views. He had a fine sense of perspective, linear and aerial, and his works are marked by a rare combination of high finish, with perfect breadth and harmony, and a true sense of atmospheric environment. He was the pupil of an unknown painter on glass.

MEINDERT HOBBEMA.

1638—1709. *Dutch School.*

103 THE WATER-MILL.

Canvas, 36½ × 50¼ inches.

The central part of the picture is filled by a cluster of thick-foliaged grey-stemmed trees with cottages seen among them; under their deep shade a man and woman are walking by the side of the mill-pool, on the extreme right bank of which two men are angling. The noontide sunshine flickers through the intermingled boughs upon the red-tiled roof of the overshot mill, and strikes vividly on the glistening water of the mill-stream as it falls over the shoot, and is reflected in the dark pool below the water-wheel, which lies idle. To the left, through the shadowed foreground, a deeply rutted road, along which peasants are passing, leads between sunny harvest fields towards a distant village, whose church spire rises from amid sunlit trees. The sky is that of a fine summer day, with white clouds floating over a blue surface. The leading feature is the contrast between the dark, shady foreground and the sunlit distance.

Signed and dated on the lower edge of the picture, between the road and the pool, "M. Hobbima 1664."

Collections—M. Muller, of Amsterdam, until 1827.
Baron Verstolk van Soelen.

Purchased from the Verstolk Collection, 1846.

Smith, Vol. VI., p. 135, No. 67: "This is a clear and excellent picture, distinguished for the several qualities which give beauty and interest to the master's works."

Kugler's *Dutch Painters*, 3rd edition, 1898, p. 478.

Waagen, *Treasures*, Vol. IV., p. 141.

Exhibited—Royal Academy, Old Masters, 1870 and 1888.
Guildhall Gallery, 1892.

Carlton Gardens.

Hobbema was ten years younger than Jacob von Ruisdael, and survived him twenty-seven years. As Ruisdael follows Van Goyen in the hierarchy of Dutch landscape painters, so Hobbema follows Ruisdael. Fromentin distinguishes Hobbema from Ruisdael by "le caractère incisif, aigu, propre à certains de ses tableaux. Je n'oublierais pas qu'au Louvre, devant 'le Moulin à Eau' d'Hobbema, il m'est arrivé quelquefois de m'attiédir pour Ruisdael. Ce Moulin est une œuvre si charmante, il est si précis, si ferme dans sa construction, si voulu d'un bout à l'àutre dans son métier, d'une colorisation si forte et si belle, le ciel est d'une qualité si rare, tout y parait si finement gravé avant d'être peint, et si bien peint pardessus

No. 103. HOBBEMA

cette gravure, que quelquefois j'ai fallu commettre une erreur, et conclure en faveur d'Hobbema." * *These words apply with equal truth to the "Watermill" in this collection.*

But little is known of the life of Hobbema; he appears to have been a pupil of Ruisdael. He usually took his subjects, simple rural, wooded scenes, with an occasional pool of water or a mill, from the secluded parts of Guelderland. His pictures were, during his lifetime, but little appreciated in his own country, and many of them found their way to England. The present picture is one of the few of his masterpieces which remained in Dutch galleries from the time it was painted till the middle of the last century, when it passed from the Verstolk into this collection.

* "*Les Maîtres d'Autrefois*," par E. Fromentin, pp. 244-5.

MEINDERT HOBBEMA.

104 VIEW IN THE NEIGHBOURHOOD OF A DUTCH VILLAGE.

Panel, $10\frac{3}{4} \times 14\frac{1}{2}$ inches.

A line of oak trees on some rising ground, beyond which is a low cottage; still more retired are two other cottages, partly concealed among the trees. The right of the picture shows an open view, with a road winding round a field of wheat in sheaf. A man and a woman are approaching along the road; on the opposite side is a group of three persons.

Collection—Charles Bredel, Esq.
Smith, Vol. VI., p. 153, No. 109.
Waagen, *Treasures*, Vol. IV., p. 139.

Carlton Gardens.

FRANK HOLL, R.A.

1845—1888. *British School.*

105 PORTRAIT OF LORD OVERSTONE
(At the Age of Eighty-five).

Canvas, 49 × 39 inches.

Three-quarter figure, life size, seated to the left in a wheel-chair. He wears a loose black velvet coat and a black scull-cap; a walking-stick is between his knees; dark background.

Signed. Frank Holl.
Painted at Lockinge, 1881.
Exhibited—Grosvenor Gallery, 1885.
Manchester Jubilee Exhibition, 1887.
Royal Academy, Selection of the Works of Frank Holl, 1889.
New Gallery, Victorian Exhibition, 1891.

Lockinge.

Holl's early paintings were chiefly home "genre" subjects of a pathetic and somewhat melancholy character. He subsequently devoted himself to portrait painting, and many of the most distinguished men of the day were among his sitters. His portraits are very powerful, and sometimes possess, as in the present example, effects of light and shade that recall Rembrandt.

No. 105. HOLL

No. 106. HONDECOETER

MELCHIOR DE HONDECOETER.

1636—1695. *Dutch School.*

106 PEACOCK, WITH OTHER BIRDS AND ANIMALS.

Canvas, 75 × 50½ inches.

A magnificent peacock stands on the branch of a tree to the right, its folded tail reaching across, and almost to the top of, the picture. Flying above are a hawk, a swallow, and a small bird with a red underwing, while a barking squirrel, escaping from the hawk, is perched on a branch, gazing up at it. Below the peacock, relieved against the dark distant foliage, a brilliant white pigeon is flying down towards its companion, a fine blue bird perched on a marble slab, upon which are fruits of various kinds, on which two marmosettes are feasting. Blue sky, white-clouded, glowing with evening light.

Signed on the slab towards the right, "M. D. Hondecoeter, An. 1685."
Purchased 1863.

Carlton Gardens.

Hondecoeter was a pupil of his father, and of his uncle Jan Baptist Weenix. He excelled in depicting the life and character of birds—especially those of the farmyard—with great energy and dramatic power, as well as with decorative effect. He frequently painted large panel decorations for Dutch rooms, as well as easel pictures.

MELCHIOR DE HONDECOETER.

107 PEACOCK, PEAHEN, AND OTHER BIRDS.

Canvas, 44½ × 62½ inches.

On the marble parapet of a terrace stands a peacock. Near it are other birds—a barn-door cock, a white topknot hen, pecking at a snail, and a pigeon; while above a plover, and farther away a swallow, are flying. A bright cloud floats on the sunlit sky, against which rise dark poplars and other trees.

Signed, on the stonework of the parapet near the white hen,
"M. D. Hondecoeter."

Lockinge.

PIETER DE HOOGH.

1630—1681. *Dutch School.*

108 COURTYARD OF AN INN.

Canvas, 30¾ × 25½ inches.

A summer afternoon, in a court-yard paved with yellow bricks. A gentleman in a black velvet jacket and black beaver hat is seated to the left, at a wooden table, smoking a clay pipe; a grey cloak on the back of his chair is drawn over his knee, and a tan-coloured coat hangs on the rail behind. A woman stands facing him, in a bright scarlet skirt, blue apron, white bodice and cap, drinking from his glass. On the table is a Grès-de-Flandre jug and a paper of tobacco and a spare pipe. A little girl approaches from the house on the right, carrying a live coal in a square earthen pot. The wall of the house, with a red shutter to the lower window, fills the right side of the picture; a brick-and-plaster wall at right angles, closes the court; and through a doorway in it steps lead up to a shady garden; the trunk of a tree, whose foliage is seen above the wall, half conceals a neighbouring red-tiled house, and above a paling to the left a distant church tower rises against the warm grey sky.

When this picture was in the possession of Mr. Wells, Sir Edwin Landseer, who was a constant visitor at Redleaf, made a slight sketch of it in oils, which is in the present cellection, No. 125.

Collections—John Smith until 1822.
William Wells, Esq., of Redleaf.

Purchased at the Redleaf sale. 1848.

Smith, Vol. IV., p. 227, No. 30: "This excellent picture was painted in the artist's best time, and possesses in an eminent degree the interesting charm of deception, for which his best works are so much esteemed."

Waagen, *Treasures*, Vol. IV., p. 130: "This master, who is the painter of sunlight *par excellence*, appears in this beautiful picture in the highest perfection of his powers."

Exhibited—Royal Academy, Old Masters, 1871 and 1888.
Guildhall Gallery, 1894.
Burlington Fine Arts Club, 1900.

Carlton Gardens.

De Hoogh's subjects are mainly confined to representations of the interior of Dutch apartments, or the open brick courts of their houses, illumined by sunlight falling on red petticoats, red bricks, yellow tiles, and whitewashed walls. His excellencies consist in his mastery of perspective, his unrivalled power of rendering effects of bathing sunshine and diffused daylight, even when (as in the present example) the sky is clouded; and in his close adherence to aerial truth in the gradations of tone. There is always atmosphere round his objects, shade round his lights, transpositions in his tones; in a word, a marvellous use of "chiaroscuro," and a most delicate sense of values. He has only one rival in his special sphere of Art—namely, Vermeer of Delft.

No. 108. DE HOOGH

THOMAS HUDSON.

1701—1779. *British School.*

109 PORTRAIT OF ANNE, COUNTESS OF DUMFRIES.

Canvas, 94½ × 58 inches.

Full length, life size, facing to left; in her coronation robes—white satin and gold-embroidered dress, lace sleeve ruffles, crimson velvet robe and train—which she holds up by her left hand; her right hand rests on the coronet placed on a table beside her. Her dark hair is simply dressed, with a curl falling on her neck.

Lady Dumfries was the daughter of William Duff, of Crombie, and his wife Elizabeth (daughter of Sir Robert Dalrymple, Bart.). She married first, in 1762, William, Earl of Dumfries, and secondly, 1769, the Hon. Alexander Gordon (third son of William, 2nd Earl of Aberdeen), who became Lord Rockville (Lord of Session).

Their daughter Margaret married, in 1802, Sir Coutts Trotter, Bart. (*vide* No. 199), and the subject of the present portrait was therefore Lord Wantage's great-grandmother.

This portrait of Lady Dumfries passed into the possession of the 2nd Marquis of Bute, who had inherited the Earldom of Dumfries through the female line, and it was presented by him to General James Lindsay of Balcarres, whose wife, Anne (Lord Wantage's mother) was daughter of Lady Trotter and granddaughter of the Countess of Dumfries and the Hon. Alexander Gordon. The lace of the ruffles in this portrait descended to Lady Dumfries' great granddaughter Anne, wife of the Rt. Hon. Sir Henry Elliot, G.C.B., H.M. late Ambassador at Constantinople, and was destroyed at the fire at the Embassy there in 1870.

Carlton Gardens.

Thomas Hudson holds a distinguished place in the line of English portrait painters headed by Van Dyck and Lely. He carried on the tradition of Kneller, being himself the pupil of Jonathan Richardson, and succeeded Jervas as the fashionable portrait painter of his day. Sir Joshua Reynolds was his pupil.

JULIUS C. IBBETSON.

1759—1817. *British School.*

110 RIVER SCENE.

Canvas, 14 × 25 inches.

View of a river, with boats, in one of which men are dragging a net; low hills on the opposite bank; a group of trees in the foreground to right.

Lockinge.

Ibbetson was a native of Yorkshire, and a landscape painter of merit. His style is clear and firm, his colouring subdued, but with a tendency to a clayey hue; his cattle and figures well introduced. He was a friend and boon companion of George Morland.

INNOCENZO DA IMOLA (INNOCENZO FRANCUCCI) (Attributed to).

1494—1550. *Bolognese School.*

111 PORTRAIT OF A MAN.

Panel, 24 × 20 inches.

Half figure, life size, facing the spectator. He wears a large black hat and black coat, with a white shirt; a book is open before him, and his left hand rests on the open leaves. Some rocks are behind him, on either side of which is a tranquil landscape, blue in tone.

Carlton Gardens.

Innocenzo was one of Francia's numerous pupils and an imitator of Raphael. He generally painted sacred subjects. He is not represented in the National Gallery, but most of the Continental galleries possess an example of his work.

ITALIAN SCHOOL.

16th Century.

112 PORTRAIT OF CORNELIA GONZAGA DE MAFFEIS.

Canvas, 48 × 37 inches.

Three-quarter life size figure of a fair and handsome young woman, standing facing the spectator. She is richly attired in a white and gold under-dress and sleeves, over which is a dark surcoat, open in front and fastened at the waist by a link; sleeves short at the elbow and embroidered with gold; a lace ruff round the throat, and lace cuffs at the wrists. A massive gold and jewelled chain hangs from the neck nearly to the waist. She holds a handkerchief in her left hand. Small red and white flowers adorn her auburn hair.

In the upper left corner is a coat of arms, and the inscription, "CORNELIA GONZAGA DE MAFFEIS. ÆTATIS SVÆ ANORV. XXIV. MDLXXXVI." It is unsigned, and there is no evidence as to the painter; but it is the work of an artist of distinction. The pose is dignified, and the painting, both of the face and of the elaborately decorated dress, highly finished and harmonious.

Lockinge.

GEORGE JONES, R.A.

1786—1869. *British School.*

113 VIEW OF ANTWERP CATHEDRAL.

Canvas, 34 × 27½ inches.

A street scene on market day, with the cathedral on the right.

Overstone.

GEORGE JONES, R.A.

114 STREET IN VIENNA.

Canvas, 35½ × 28 inches.

The cathedral with its spire occupies the left side of the picture, and groups of figures in varied costumes are in the foreground, bargaining over goods in baskets.

Overstone.

Jones served in the Peninsular War as an officer of Militia. After the peace of 1815 he became a painter of battle scenes and of other subjects, many of them being views of foreign towns and scenery.

MRS. LOUISE JOPLING-ROWE.

Living Painter. *British School.*

115 PORTRAIT OF
COLONEL THE HON. CHARLES HUGH LINDSAY, M.P.

Canvas, 26 × 20 inches.

Head, life size, in a black cap and steel cuirass.
Painted 1877.
Exhibited—Royal Academy, 1877.

Ardington

SIR GODFREY KNELLER, BART.

1646—1723. *British School.*

116 PORTRAIT OF ALEXANDER POPE.

Canvas, 35½ × 27 inches.

Half-length figure of the poet standing at a table holding in his right hand a MS. copy of the *Iliad*. He wears a loose brown coat fastened at the waist, white shirt and narrow collar, and on his head a blue cap fitting close, but full above the band. The background to the right is a rock overhung with branches, and to the left stream and sky.

Carlton Gardens.

Kneller was German born, and, after studying in Holland and at Rome, settled in England, where, after the death of Sir Peter Lely, he was made Court Painter to Charles II., and subsequently to James II. and William III., who knighted him, and to Queen Anne, who made him a baronet. He painted many of the leading Englishmen of his day, and takes his place in the line of English painters between Lely and Hudson.

PHILIPS DE KONINCK.

1619—1688. *Dutch School.*

117 WOOD SCENE, WITH CATTLE.

Canvas, 34 × 40 inches.

A track winds among the stems of trees through a wood towards a distant château, the roof of which is seen to the right above the mass of thick-foliaged trees which occupies the whole centre of the picture from side to side. In the foreground two cows are standing in a shallow pool, and towards them a herdsman, with a woman, is driving two other cows, a goat, and some sheep. A cowherd, with his dog beside him, leans against a tree on the right, and at the foot of an old tree on the left a woman is seated with an infant at her back. The sky seen above the trees is pale blue, with light fleecy clouds.

The figures and cattle are probably painted by Adrian Van de Velde.

Signed, in the left corner, "P. de Koninck."

Collections—Madame Letitia Buonaparte
Earl of Shrewsbury, at Alton Towers.

Purchased 1867.

Lockinge.

Koninck was a pupil of Rembrandt; his fame rests on his landscape painting, especially his views of the great plains of Holland. It was characteristic of the Dutch painters generally to aim at thoroughness in one direction, rather than to scatter their powers over a wider range. In landscape he sometimes even approached his great master. His chief works are in the public galleries of Holland. A fine view of a storm breaking over extensive country was, until lately, in the collection at Cliveden, Maidenhead, and greatly resembles in subject, though inferior in treatment, the "Commencement d'Orage," ascribed to Rembrandt, in this collection (No. 184).

GEORGE LANCE.

1802—1864. *British School.*

118 FRUIT PIECE.

Canvas, circular, 23 inches diameter.

Signed "G. Lance, 1853."

Overstone.

NICOLAS LANCRET.

1690—1743. *French School.*

119 LA TASSE DE CHOCOLAT.

Canvas, 35 × 38 inches.

A family group of five persons in a stately garden. The lady seated on a stone bench wears a rose-coloured sacque lined with blue, and turned back over a grey petticoat; white lace at her elbows, a small white cap on her head. She holds a cup of chocolate, and with her right hand is giving a spoonful of it to a little girl who stands demurely before her, in a yellow frock, white pinafore, and cap. At her side is another child in pale blue, and quaintly-cut low bodice. The husband, dressed in grey, is seated to the left, and while holding on a tray a blue china cup, into which a servant in brown is pouring chocolate, he turns to look at the children. A large vase of flowers is reared on a pillar at the back of the group, beside a pool, into which water falls from the scallop-shell fountain to the right. A doll lies on the ground, and a dog is sniffing among some hollyhocks in the foreground. Tall, silvery-foliaged trees, rising against a clear sky, form a woodland background.

Purchased 1860.

Exhibited—Guildhall Gallery, Exhibition of Works of the French School, 1898 (under the title of "A Garden Party").

Mentioned—Lady Dilke, "French Painters of the XVIII. Century," 1899, p. 109, and reproduced p. 108.

A. G. Temple, F.S.A., "Examples of French Art," 1898, p. 8.

Lockinge.

Lady Dilke, speaking of Lancret's "brilliant and lively colour," says:—

> "The red rose of the costume (in 'Les Deux Amis' *) is of remarkable quality. In the work from the Collection of Lord Wantage we find this hue repeated in the dress lined with blue which the mother, who is the central figure, turns up over her white skirts, as she offers to her youngest girl a teaspoonful from the blue and white cup which she holds in her left hand. The child, her white pinafore drawn up over her yellow frock, has a delightfully roguish air; the little hands are full of expression: the interest of the group centres, indeed, wholly on the young mother and the little one; the elder sister, the father, the footman who serves, are as much accessories as the dog, who sniffs

* In the collection of J. Pierpoint Morgan, Esq.

No. 119. LANCRET

No. 120. LANDSEER

among some admirably painted hollyhocks, or the charmingly designed background, with its fountain, vases, and blue sky. Rarely does he give us work as fresh and genial in sentiment." The heads are modelled with a delicacy which, as it were, allows the carnations of the flesh to melt upon the canvas, and the circular sweeps of the foliage are less conventional than usual.

Lockinge.

Lancret was the pupil, and became the rival, of Watteau. Both were received at the Academy under the title of "Peintres de Fêtes Galantes." Though his touch is somewhat dryer, and he lacks the high quality and subtle power of his great master, he is among the most brilliant and graceful of the painters of light comedy, whose works reflect the taste and manners of French society of the early eighteenth century with a subtle charm and delicacy of touch unsurpassed by any other School.

SIR EDWIN LANDSEER, R.A.

1802—1873. *British School.*

120 ROEDEER.

Canvas, 24½ × 30 inches.

A roebuck and doe, life size, half length, are standing side by side in a Highland glen, with rocky cliffs and a waterfall in the distance. The buck, with head erect, watches with protecting dignity over his companion while she nibbles a sprig of heather from the rock.

These figures represent vividly the joyous freedom of animal life in its solitary haunts; and Landseer's singular faculty for painting the eye of wild creatures gives them an almost human intensity of expression, while fully preserving the animal character in look and attitude.

This picture, sometimes called "The Honeymoon," was painted by Landseer for his friend Mr. Wells, of Redleaf.

Collection—William Wells, Esq., of Redleaf.

Purchased at the second Redleaf sale, 1890.

Engraved in line by J. B. Pratt.

Exhibited—British Institution, 1838, under the title of "Roebucks."

Royal Academy, Works of Landseer, 1874, under the title of "Roedeer," No. 355.

Lockinge.

SIR EDWIN LANDSEER, R.A.

121 THE HARVEST CART.

Canvas, 16 × 23 inches.

Sketch for a group in the picture "Harvest in the Highlands."

The cart is drawn by an old grey mare, with a bay foal at her side, both of which are painted with care and finish; while the rest of the picture is only slightly sketched in. A girl stands beside the cart, handing up sheaves to another girl inside it, and a collie dog is coiled up asleep in the stubble. The distant hills are dashed in with dark blue.

Purchased 1874, at the sale of Sir Edwin Landseer's works.

Lockinge.

SIR EDWIN LANDSEER, R.A.

122 A HIGHLAND LANDSCAPE.

Panel, $17\frac{1}{2} \times 23\frac{1}{2}$ inches.

A sketch of mountain scenery, with an approaching storm in the dark sky; a swelling torrent, and a gleam of light through the mountain gorge. Two men are lifting planks across the stream, while three others, with their collie dog, are waiting with a cart to carry away the timber.

Purchased 1874, at the sale of Sir Edwin Landseer's works.

Lockinge.

SIR EDWIN LANDSEER, R.A.

123 LANDSCAPE.

Panel, $7\frac{1}{2} \times 9\frac{1}{2}$ inches.

A moorland scene, with dark blue mountains, on which, to the right, furze is burning; and in the middle distance to the left is a river. Evening effect of sky. Sketchily painted in warm grey tone.

Lockinge.

SIR EDWIN LANDSEER, R.A.

124 LANDSCAPE.

Panel, 5½ × 8 inches.

An expanse of water, and upon it a swan, seen from under the trees that overhang the water. Rocks and ferns in the foreground.

Purchased at the sale of Sir Edwin Landseer's works, 1874.

Lockinge.

SIR EDWIN LANDSEER, R.A.

125 SKETCH IN OILS.

Millboard, 12½ × 10½ inches.

After the picture by De Hoogh, "Courtyard of an Inn" (No. 108), in this collection, and painted while it was in the possession of Mr. Wells, of Redleaf.

Purchased 1874, at the sale of Sir Edwin Landseer's works.

Carlton Gardens.

F. R. LEE, R.A.

1798—1879. *British School.*

126 THE WATER-MILL.

Canvas, 23½ × 16½ inches.

An overshot mill, with a stream running over rocks, a bridge in the middle distance, and a hill beyond. Trees fill the picture on the right, and overhang the thatched roof of the mill on the left. Blue sky with white clouds.

Signed on the rock in the left corner, and dated 1843.

Lockinge.

LORD LEIGHTON, P.R.A.

1830—1896. *British School.*

127 A STREET SCENE, CAPRI.

Canvas, 12 × 8½ inches.

View up a narrow street, across which is an archway. Wild plants and flowers overhang the wall above a doorway on the left.

Purchased at the sale of Lord Leighton's effects, 1896.
Exhibited—Royal Academy, Works of Lord Leighton, 1897.

Lockinge.

LORD LEIGHTON, P.R.A.

128 GARDEN OF A HOUSE AT CAPRI.

Canvas, 12 × 9¾ inches.

View of a garden, with walls and vine trellises, and steps going up to a house on the left.

Purchased at the sale of Lord Leighton's effects, 1896.
Exhibited—Royal Academy, Works of Lord Leighton, 1897.

Lockinge.

LORD LEIGHTON, P.R.A.

129 STAIRCASE OF A HOUSE AT CAPRI.

Canvas 10¼ × 11¼ inches.

View of the loggia and staircase of a house, with landscape shown between the pillars on the left. Bright sunshine and cool shadows on the white walls and pillars.

Purchased at the sale of Lord Leighton's effects, 1896.
Exhibited—Royal Academy, Works of Lord Leighton, 1897.

Lockinge.

LORD LEIGHTON, P.R.A.

130 VIEW ON THE NILE AT ASSYUT.

Canvas, 6 × 10½ inches.

A sketch in oils.

Purchased at the sale of Lord Leighton's effects, 1896.

Lockinge.

GEORGE DUNLOP LESLIE, R.A.

Living Painter. Born 1835. *British School.*

131 "TEN MINUTES TO DECIDE."

Canvas, 26 × 45 inches (commenced in tempera, and finished in oils).

The scene is laid in an old-fashioned English garden, with trim yew hedges and smooth lawns. The time is evening, and the tranquil sunset sky is reflected in the straight-cut stream that flows through the garden. A young lady in early English costume is seated on a wooden bench, with clasped hands and agitated expression, as she looks away from the open letter which lies at her feet. Her friend, a girl in red brocade and black pelisse, stands behind her, leaning over the seat, her hand on her companion's shoulder, eagerly persuading or advising her. The father, who is the bearer of the letter from the wealthy but unwelcome suitor, stands on the bridge above the stream, anxiously watching his daughter during the "ten minutes" he has given her to decide her fate, which hangs on her answer to the letter. His horse is held by a groom outside the iron gates.

Painted in 1867 for Sir Edwin Landseer, R.A.

Purchased 1874, at the sale of Sir Edwin Landseer's effects.

Exhibited—Royal Academy, 1867.

Lockinge.

GEORGE DUNLOP LESLIE, R.A.

132 PORTRAIT OF VIOLET LINDSAY
(Marchioness of Granby).

Canvas, 24 × 18 inches.

Small three-quarter figure; seated facing to right, and holding a fan. White dress and hat. Background, pale tinted dado, above it a wall coloured blue.

Painted 1876.

Exhibited—Royal Academy, 1876.

Lockinge.

GERHARD VAN LEYDEN.

16th Century. *German School.*

133 KNIGHT AND LADY.

Panel, 23 × 14¾ inches.

A fair-haired German knight, picturesquely dressed, is offering a ring to a young woman, who, quaintly attired in red, has her right hand upon his arm, while she holds a flower in her left. They are seated near some trees, behind which the knight's horse is tethered. Extensive landscape background of distant hills, a castle, and figures in the fields.

Although an inscription on the old tortoiseshell frame ascribes this picture to Gerhard Van Leyden, it is difficult to assign it to any known painter. The style and the costumes indicate that it belongs to the school and period of Lucas Van Leyden—namely, the early half of the 16th century. It may possibly be the work of *Gerard of St. John* (so called because he lived at the Monastery of the Knights of St. John at Haarlem), a painter of some repute, of whom Albert Durer said, on seeing a picture by him, "He must have been born a painter." He was the pupil of Gerard Van Oudewaters, of Bruges, who died in 1523, and belonged to the school of Lucas Van Leyden. Oudewaters was remarkable for his landscape backgrounds.

On the back of the panel is painted an engraving of a man in a costume of the same period as that of the picture, with the inscription "Johannis Bucholdi, A. Leyda."

On another piece of printed paper is a description of the picture, under the name of Gerhard van Leyden, and ending "from the catalogue of Baron Nagler, Postmaster-General of Prussia, Berlin."

Lockinge.

SIR COUTTS LINDSAY, BART.

Living Painter. Born 1824. *British School.*

134 A WINDOW NOOK AT BALCARRES.

Canvas, 16 × 12 inches.

Lady Lindsay; a small three-quarter figure, seated on a window-seat, her violin and yellow parrot beside her.

Lockinge.

SIR COUTTS LINDSAY, BART.

135 PORTRAIT OF MRS. LINDSAY,

Wife of the late General James Lindsay of Balcarres, and Mother of the Artist.

Canvas, 43½ × 34 inches.

Painted 1898.

Lockinge.

SIR COUTTS LINDSAY, BART.

136 PORTRAIT OF LORD WANTAGE.

As Lieutenant Lindsay, in the Undress Uniform of the Scots Fusilier Guards.

Crayon, 23 × 18 inches.

Bust life size, three-quarter face to left.
Painted 1854, immediately before Lieut. Lindsay's departure for the Crimea.

Lockinge.

MRS. LINDSAY.

(Wife of General James Lindsay of Balcarres, and Mother of Lord Wantage.)

TEN WATER-COLOUR DRAWINGS.

After the following pictures:—

137 Storm off the Coast of Holland . . . *Bakhuizen.*
(No. 7 in this Collection.)

138 View in the Neighbourhood of a Dutch Village *Hobbema.*
(No 104 in this Collection.)

139 Cattle Fording a Brook . . . . . *Adriaen Van de Velde*
(No. 244 in this Collection.)

140 A Sea Breeze . . . . . *Willem Van de Velde.*
(No. 247 in this Collection.)

141 A Sportsman with his Dog and Gun . . . *Wynants.*
(No. 264 in this Collection.)

142 Florentine Cassone Panel (in two pieces) . .

143 St. Barbara. . . . . *Ghirlandajo.*
(Collection of the Earl of Crawford.)

144 The Visitation . . . . . *Garofalo.*

145 Duchess of Gordon . . . . . *Romney.*
(Sir Edmund Antrobus' Collection.)

146 Lady Hamilton . . . . . *Romney.*
(Sir Edmund Antrobus' Collection.)

Ardington.

JOHN LINNELL.

1792—1882. *British School.*

147 THE HARVEST.

Canvas, 36½ × 54½ inches.

A cornfield, on rising ground. Reapers are at work cutting and gathering the wheat into sheaves. A blue vale broadens beyond towards a low line of distant hills; the bright sunny sky is full of summer clouds. An oak-tree rises on the right, and a pathway winds through the corn toward a dip in the ground, where distant trees are seen.

Signed and dated 1855.
Purchased 1874. *Lockinge.*

Linnell was an engraver as well as a painter. His early works are mostly figure subjects from sacred history, etc., with landscape backgrounds; but subsequently he painted almost entirely landscape, quiet scenes of typical English scenery and harvest fields, frequently with glowing sunset skies.

BERNARDINO LUINI
(Attributed to).

c. 1475—*c.* 1533. *Milanese School.*

148 THE LAST SUPPER.

Canvas, in tempera, in three divisions, the centre 70 × 90 inches, and the sides 70 × 49 inches.

A large altar-piece in three compartments, figures life size. In the central compartment our Lord is seated at a long table, covered with a white cloth, and before Him are a cup of wine and a metal dish with a roasted lamb in it. He is looking down, His hands resting upon the table. On the left St. John leans on His breast, and next him is St. Peter, and another disciple beyond on the near side of the table stretching out his hand. Next to our Lord on the right is St. James, holding up his hands in horror, and St. Bartholomew is pointing to heaven. Judas is seated on the other side of the table, holding the bag, and at his elbow a salt-cellar is seen, upset, as if by the sudden shudder of the guilty betrayer; a cat, omen of evil, lies at his feet. The supper table is continued in the compartments on either side; in the left, three of the disciples are seated, the central figure being St. Simon, an aged man with white beard, supposed to be a portrait of Luini; a spaniel dog is on the pavement below. In the right compartment are the remaining three disciples, one of whom has risen from the table, and is speaking with earnestness. The floor of the apartment is of large squares of red and white, and the walls are panelled with dark inlaid wood, on the upper part of which, running over the three compartments, is the inscription in Roman capitals: "Ante quam patiar hoc pascha manducare vobiscum desiderio desideravi."

Signed at the foot of the table, "Bēnardinvs-Lovinvs," and at the opposite end, "P. (Pinxit) M.D.XXIV."

This picture is painted on canvas, in tempera, and varnished, a method frequently adopted in the Lombard School. It is a replica of the "Cenacolo," which Luini painted on panel, in three divisions, for the wall of the Refectory of the Convent of the Church of Sta. Maria deglia Angeli at Lugano. The date usually assigned to Luini's first visit to Lugano is 1529. The "Cenacolo" was probably the first work he executed there, but it is not dated. The date on this "replica" is 1524, which, if correct, would imply an earlier date than that of his work at Lugano. For the church itself, Luini painted his great work, the gigantic fresco of the "Crucifixion," known as "Les Trois Croix," which bears the date 1529. It is in good preservation, whereas the "Cenacolo"

is in a serious state of decay from long neglect and unskilful attempts at restoration. Enough remains, however, to show that it is an original work of high merit, strongly influenced by Leonardo da Vinci's famous version of the same subject at Sta. Maria delle Grazie, Milan, but differing greatly in composition.

This replica of the Lugano painting appears to have been painted for the refectory of a Convent of Treviglia, near Bergamo, on the road to Caravaggio, a building which was purchased in 1830 by Signor Brambilla, and converted into a silk factory, the picture being sold within a very short time by Brambilla to the Visconti family, in whose palace at Milan it was deposited. The Visconti, falling into trouble in the "Carbonari" times, sold their Palazzo and its contents to Signor Orelli, of Milan, who converted it into an hotel, and sold the picture in 1875 to Lord Wantage.

Previous to the sale it was carefully examined by Signor Bertini, the Director of the Brera Gallery, who wrote the following letter to Lord Wantage:—

"Milano, 8 8^{bre}, 1875.

"Eg^{o} ed Ill^{o} Signore,

"Come le avevo promesso, ho esaminato il quadro ch' Ella mi aveva indicato presso, il Sig^{r} Orelli, rappresentando la cena creduta opera del nostro Luini, ed eccole il mio debole parere in proposito; esso è una replica del noto affresco di B. Luini esistente a Lugano; e probabilmente eseguita da un suo abile scolare, giacchè è ben fatta e perfettamente conservata, non ostante piccoli ed inconcludenti ristauri; è depinta a tempera e verniciata come si costumava a quell' epoca. L'importanza di quest' opera sta nella sua conservazione, ed appunto perchè l' affresco del Luini e in cattivissimo stato.

"Mi creda colla massima estima di Lei suo devotissimo

"(*Signed*) Gius Bertini."

The frame is of fine Italian wood-carving, gilt, upon a blue ground, with richly carved pilasters between the compartments.

Overstone.

Of the history of Luini but little is known. His name is taken from the village of Luino, on the Lago Maggiore. His chief works, both in oil and fresco, are in Milan and its neighbourhood, and at Lugano, where he spent the latter years of his life. His early work suggests that he was a scholar of Ambrogio Borgognone. In middle age he must have been under the influence of Leonardo, as is shown, for instance, in the frescoes at San Maurizio at Milan and in the National Gallery picture of "Christ disputing with the Doctors." But he never succumbed to the great Florentine, like other Milanese painters, nor lost his individuality; and his latest work at Como and Lugano with its greater breadth of style shows a remarkable continuity, with, for example, the powerful altar-piece in Duke Scotti's palace at Milan, one of the most remarkable works of his youth.

No. 149. MASON

GEORGE HEMMING MASON, A.R.A.

1818—1872. *British School.*

149 A PASTORAL SYMPHONY: GIRLS DANCING BY THE SEA.

Canvas, 28 × 72 inches.

View from rising ground, looking towards the deep blue, open sea. The high horizon line, traversing and dominating the entire picture, gives repose and breadth to the composition; above it is a narrow space of softly radiant evening sky. In the foreground two young peasant girls, one with uplifted castanets, the other holding up her pinafore by both hands, are dancing to the music of a pipe played by a shepherd lad, who reclines between the low forked branches of a spreading tree, that rise above the horizon line, which is also broken by the heads of the two girls. At its foot lies his dog, gazing up at the provision-bag, hanging on a shepherd's crook, beside which the girls' gleanings lie on the ground. Beyond, a quiet homestead nestles under the distant trees; and in the cornfields, warm with summer, that slope down towards the wooded shore of the bay, a man and woman are binding sheaves.

Painted in 1869. An original study for the landscape, made in the Isle of Wight, was in the possession of the late Lord Leighton, P.R.A.

Collection—E. L. S. Benzon, Esq.

Purchased at the Benzon sale, 1874.

Exhibited—Royal Academy, 1869.
Burlington Fine Arts Club, Selection of Mason's Works, 1873.
Manchester Jubilee Exhibition, 1887.
Guildhall Gallery, 1890.
Great Exhibition, Chicago, The World's Fair, 1893.
Grafton Gallery, Fair Children Exhibition, 1895.
Royal Academy, Deceased British Painters of the Last Fifty Years, 1901.

A. G. Temple, "Art of Painting in the Queen's Reign," 1897, p. 245.

Lockinge.

Mason represents, as developed in modern English painting, the spirit of that form of Art which took its rise in the fifteenth century in Venice, and has since played a large part in every school and country. "Giorgione was the initiator of those easily movable pictures which serve neither for uses of devotion nor of allegorical or historic teaching—little groups of real men and women, amid congruous furniture or landscape—morsels of actual life, conversation, or music, or play, refined upon or idealised, till they come to seem like glimpses of life from afar." *

* W. Pater, "Studies of the Renaissance."

The Venetians gave a magic touch of poetic grace and classic fancy to their painted idylls. The Dutch, by their wonderful "technique," the subtlety of their light and shade and skill in grouping, endowed with a charm all their own the placid home-life scenes of Holland. The French, under the guidance of Watteau, shed the glamour of exquisite grace in composition, and refinement in colour, over the artificial and frivolous life of the eighteenth century.

The English and French painters of the latter half of the nineteenth century went back to nature, and perceiving the dignity and poetry of the labours of the field, lifted common country life into the atmosphere of idealism. Of this school Mason, more than any other, shows in his works (which may be called the "Lieder ohne Worte" of painting) the pure instinct of harmony. He may not possess the massive grandeur of Millet, "the solemn poet-painter of rustic life," or the power and symbolism of Walker; but in common with them he possessed the divine faculty of inward sight, and perceived the truth that grace and poetry may be found where they had long lain hidden, in the everyday incidents of rural life. In the words of Sidney Colvin, Mason "illustrates with high and lovely quality of art, and with singular sweetness of imagination, phases of everyday life from which many another painter has drawn nothing but commonplace." Of other painters working in the same field, it is M. Jules Breton who most resembles him, putting a kindred pathos and dignity into simple country figures and faces, and realising in the same harmonious way the poetry of the countryside when the day's work is over.

Sidney Colvin says of this picture: "Mason's picture of two girls dancing on a hill in sight of the sea was not fully finished at the time of its exhibition in 1869. As it now stands, it has more firmness of definition, a greater strength and certainty, as well as perhaps an intenser beauty, than anything the painter has so far done. There is something not less than entrancing in the simple nobility and childish yet brilliant grace and pose of the two girls going slowly and simply through their dance to the sound of the pipe, with delicate colour and light about their hair and quickly tossing dress: the great sweep of sea coast dominates the whole composition with power; it is in full daylight, and there is all the richness of the real South in the sea-colour; the ground hollowed away between the group and the shore is full of sweet and skilful interest; and there is we know not what harmony of elevated romance, with natural pastoral in it all, as the boy shepherd pipes on among the trees that branch between the sea and us, his wallet swung from a twig, his crook leaning by him, his dog watching the wallet wistfully, with more thoughts of dinner than of music, yet doing his part well towards enriching and completing the picture." *

Mason was partial to the long "cassone"-like shape of canvas, which he adopted in this picture and in his two other great works, "The Evening Hymn," painted in 1868, in the possession of the Hon. Percy Wyndham, and "The Harvest Moon," in the collection of Alexander Henderson, Esq., M.P.

* *The Portfolio*, 1871

No. 151. MILANESE SCHOOL

FRANS VAN MIERIS, THE YOUNGER.

1689—1763. *Dutch School.*

150 THE GREENGROCER'S SHOP.

Panel, $15\frac{3}{4} \times 13\frac{1}{4}$ inches.

A woman is seen at the arched window of a shop with baskets of fruit. She is pointing to some balls hanging to the left, which a fair-haired boy in a blue coat is about to purchase. A man in a brown cap stands behind. Above is a dark green curtain, and two birdcages are seen, one at the window at the back of the shop.

Signed on the stone window-sill, "F. Van Mieris, A. 1716."
Waagen, *Treasures*, Vol. IV., p. 138.

Carlton Gardens.

The family of Van Mieris were all painters of more or less mark—Frans van Mieris the elder, and his two sons Jan and Willem. The latter rivalled his father in excellence, and his son and pupil, Frans the younger, is the painter of this picture.

MILANESE SCHOOL.

151 THE MADONNA WITH THE INFANT CHRIST AND ST. JOHN.

Panel, circular, $37\frac{1}{2}$ inches diameter.

The Madonna, wearing a deep crimson dress, and a dark blue mantle falling in ample folds about her knees, is seated on a grassy bank. She bends forward with her hands extended over the two children. On the left the Infant Christ is seated on a small couch, His hand raised in benediction. The Infant St. John kneels before Him, with outstretched arms in adoration, holding his reed cross.

In the clearly painted landscape background, to the left, a roadway winds up a hill to some conventual buildings with two campaniles. On the right are ranges of distant hills and steep rocky banks, at the base of which a river flows down towards a white-towered castle, which is approached by a narrow bridge. In the middle distance, on each side of the Virgin, a tall slender tree rises against the sky. The general colouring, though rich, is subdued in tone, and in the shadows of the figures somewhat inclined to darkness. It is the work of an able artist of the school of Leonardo da Vinci, influenced by the Umbrian School; but it is difficult, in the lack of external evidence, to assign it positively to any given painter. The artist is an eclectic, with whom the composition and accessories of Leonardo predominate, but who has also profited by Raphael.

Lockinge.

BARTOLOMÉ ESTEBAN MURILLO.

1618—1682. *Spanish School.*

152 THE VIRGIN AND CHILD IN GLORY;

ALSO KNOWN AS

"LA VIERGE COUPÉE."

Canvas, 91 × 64½ inches.

The Virgin, holding the Infant Saviour, appears in a vision standing enthroned upon clouds, surrounded and supported by countless cherubs, who hover in the sunny air, repose on clouds, or disport themselves amongst their silvery folds. These ministering child-angels, nine of whom are clustered close around her, give life and movement to the picture, and relieve the Virgin's statue-like repose. Clouds rise from the blue depths and the darkness below, and opening on either side of the central figures, reveal the golden glory of heaven, into which the cherub host melts away.

The Infant Christ, gazing downwards with earnest eyes, is seated in His mother's arms, resting upon the white drapery which she holds under Him; while, with her left hand passed under the Child's arm, she draws Him to her, inclining her head towards His with grave tenderness. The Virgin is of the Spanish type, dark-haired, and with the soft repose of feature that belongs to Southern beauty. A brown veil rests lightly on her head and shoulder; over her crimson robe fall the ample folds of a long dark-blue mantle, concealing her feet and overhanging the clouds to the left, where cherubs hold it up. Murillo has carried out the instructions laid down by Pacheco: "Our Lady is to be painted in the flower of her age, with sweet grave eyes, a nose and mouth of the most perfect form; in a word, with all the beauty that a human pencil can express."

This picture was painted in 1673, by order of Archbishop Don Ambrosio Spinola, as an altar-piece for the lower Oratory of the Archiepiscopal Palace at Seville. It remained there till the time of the Peninsular War, previous to which, during a vacancy in the See, a portion of it, consisting of the upper part of the Virgin's figure, together with the Child, had been cut out and removed, and a copy substituted. The abstracted portion passed into the hands of dealers, and ultimately found its way to England. In 1824 it was in the collection of Mr. Edward Gray, of Harringhay, together with a small original sketch for, or old copy of, the whole picture (No. 156 in this collection). Both these were acquired at the sale of the Gray collection by Mr. Jones Loyd (Lord Overstone) in 1838.

In the meantime Marshal Soult, then Govenor-General of Andalusia, removed the large canvas, in its mutilated state, from the church at Seville, and sent it to France, together with many other fine Murillos, including the "Immaculate Conception," from the "Hospital de los Venerabiles" at Seville, and now in the Louvre. In 1823 Marshal Soult endeavoured, through the intermediary of Mr. Buchanan (*vide Buchanan's Memoirs*, vol. i. p. 43), to dispose of eight of

No. 152. MURILLO

his Murillos, including this picture (all of them being esteemed *chefs-d'œuvre* of the master), to the British Government. But the negotiations fell through, and the pictures remained in the Soult Gallery until the Marshal's death, when they were sold (in 1852), and the "Immaculate Conception" was purchased by the French nation for £23,000. The present picture, the "Vierge Coupée," was bought in; but later on Lord Overstone entered into negotiations with Marshal Soult's heirs, the Duc de Dalmatie and the Marquise de Morny, first, in 1855, through Mr. Otto Mündler, and subsequently through Sir Charles Eastlake, with the result that in 1862 he became the possessor of the picture. The original upper portion, already in Lord Overstone's possession, was replaced by Signor Pinti, working in the National Gallery; and the two parts were thus reunited after a separation of over half a century. The copy that had been made to replace the abstracted portion is preserved in this collection (No. 152A).

The following is the description of the picture given in the catalogue of Marshal Soult's Gallery:—"La Vierge, tenant l'Enfant Jésus dans les bras, s'élève vers le ciel, au sein d'une nuée lumineuse, et entourée d'un cortège de cherubins. Trois groupes d'anges, aux ailes, déployées, soutiennent et regardent avec ravissement son assomption triomphale. Sa tête est recouverte d'un voile jaune clair, retombant sur une tunique d'un rouge carminé, enveloppée dans un grand manteau bleu. Le tableau est encore du plus beau faire de Murillo, de son pinceau le plus riche et le plus exquis; les anges sont d'une fraîcheur et d'une beauté ravissantes. Mais nous devons déclarer que l'Enfant et le buste de la Vierge ont été entièrement [remplacés] par une main étrangère."

Painted 1673.

Collection. The large mutilated canvas—Marshal Soult and his family.

Purchased from the Soult collection 1862.

The abstracted portion (40 × 30)—Edward Gray, Esq., of Harringhay.

Purchased from the Gray collection 1838.

Engraved—Hardouin Coussin, 1709—1760.

Jean Marie Leroux, 1845, when in the Soult Gallery (in line).

Maggi (litho), reversed.

Juan Agustin Cean Bermudez, *Diccionario Historico de los mas ilustres professores de las bellas artes en España*, Madrid, 1800, Vol. II., p. 62. [Translation.] "Murillo: Seville, Archiepiscopal Palace. A Virgin and Child full length, in the lower Oratory. It was painted in 1673, by order of Archbishop Don Ambrosio Spinola, who paid 1000 ducats for it. During a vacancy in the see this picture was cut away in the middle and a copy of the upper half of the body, with dissimulation, was fraudulently substituted in its place; the remainder, a throne of angels inclusive, being left untouched."

Stirling-Maxwell, *Annals of the Artists of Spain*, Vol. IV., p. 1611.

Curtis, *Works of Murillo*, No. 79.

Buchanan, *Memoirs*, Vol. I., p. 349: "This picture has the same fine quality as the Soult 'Immaculate Conception'; the groups of boy angels are most beautiful."

Waagen (abstracted portion only), Vol. III., p. 27: "The Virgin is of unusual elevation of features; the picture is finished with singular care, in his warmest and most dazzling golden tones."

Exhibited—British Institution, 1863.
Royal Academy, Old Masters, 1885.

Lockinge.

*Murillo was essentially a Spanish painter. Except to study at Madrid, he seldam left his native town of Seville, for whose churches, convents and hospitals most of his great works were executed. He painted, especially in his youth, scenes of common life, nut-brown beggar boys and Andalusian peasants, and often worked up these sketches of homely life into religious pictures with consummate skill; but in later life his subjects were almost entirely religious. He holds among the ecclesiastical painters of Spain the same unapproached position that Velasquez holds among the painters of the Spanish Court. The lives of these two great contemporaries were as widely different as their styles of painting. Murillo's ideas were all of home growth; his mode of expression was purely national, his model, Nature, as it existed in and round Seville. "The peculiar beauties of the school of Andalusia" (says Cean Bermudez), "its happy use of red and brown tints, the local colours of the region, its distant prospects of bare sierras and smiling vales, its harmonious depth and richness of tone, are to be found in full perfection in Murillo." Though he may not have the force and perfection of style of the great masters of Italy, his pencil is endowed with a power of touching religious sympathies and awakening tender emotions all his own. The national dogma of Spain, the mystery of the Immaculate Conception, was a favourite subject with Murillo. He treated the visions of the Virgin, either gazing upwards in ecstasy (as in the great Soult picture in the Louvre. and the small one, No. 157 in this collection), or bearing her Divine Son in her arms (as in the "Vierge Coupeé," No. 152), and always surrounded by ministering cherubs, with a poetic grace and feeling which caused an old Spanish writer to say of one of these pictures: "Those who did not know that it was painted by the greatest artist of Seville would suppose that it had had its birth in heaven." * Murillo's work may be divided into three styles. The "frio" (cold), his earliest, dark, with a decided outline; the "calido" (warm), the colour of which is warmer, with the drawing equally well defined; and the "vaporoso" (vaporous), his last, which is less sparing in its colouring and less decided in its detail. The pictures in this collection belong to his second style.*

* *Vide* Sir W. Stirling-Maxwell's *Annals of Art in Spain*, vol. ii.

152A COPY OF THE ABSTRACTED PORTION OF "LA VIERGE COUPÉE," BY MURILLO (*vide* No. 152).

No. 153. MURILLO

BARTOLOMÉ ESTEBAN MURILLO.

153 VIRGIN AND CHILD.

Canvas, 64 × 42¾ inches.

The Virgin, a dark-haired young woman on whose beauty "the sun has looked," is represented full length, life size, seated towards the right, on a stone bench. She wears a robe of the reddish-brown hue peculiar to Murillo, showing white under-sleeves, with dark blue drapery over the knees. Her long dark hair falls over the right shoulder, from whence white drapery passes underneath the Infant Saviour, upon whom she looks tenderly, as she holds him on her lap with one hand, letting her right hand fall at her side. The Child, who is almost unclothed, catches playfully at His mother's hair with one hand, and with the other seizes the neck of her dress. The background is of a luminous dark brown tone.

This picture formed the altarpiece of the Chapel in the Palace of the Marquis de Santiago, at Madrid, and was considered the finest of the smaller pictures by the master in the Spanish capital. It was acquired and brought to England in 1809 by Mr. Buchanan's agent, Augustus Wallis, together with two other important works by Murillo from the same Palace—the great picture of the "Meeting of Jacob and Laban," now at Grosvenor House, and the "Virgin and St. Joseph conducting the Infant Saviour," purchased by Mr. Harris, of Bond Street. These three pictures were with difficulty conveyed to England, *viâ* France and Antwerp, being detained at the latter place during its siege by the English. On their arrival in this country in 1809 the present picture was purchased by Lord Berwick for £2500.

Collections—Marquis de Santiago, Madrid.
Lord Berwick.

Purchased 1832 through Mr. Buchanan.

Palomino Velasco, *Museo Pictorico*, 1715, Vol. III., p. 421: "A most beautiful picture of the Virgin with her most Holy Son in her lap, full length, life size; belongs to the Marquis de Santiago, and is enchanting for its sweetness and beauty."

Buchanan, *Memoirs*, Vol. II., pp. 221 and 234.

Waagen, *Treasures*, Vol. IV., p. 141.

Stirling-Maxwell, *Annals of the Artists of Spain*, Vol. IV., p. 1611.

Curtis, *Works of Murillo*, No. 95.

Gazette des Beaux Arts, Sept. 1901, p. 258: "Pour achever l'énumération des œuvres ici présentes de Murillo que nous considérons comme authentiques, citons le No. 80, 'La Vierge avec l'Enfant' (collection de Lord Wantage) qui est une des bonnes versions qu'ait faite Murillo de ce sujet qui lui était si cher."—A. DE BERUETE upon the Collection of Spanish Pictures exhibited at the Guildhall, 1901.

W. Bürger, (M. T. Thoré), *Trésors d'Art en Angleterre.* "La Madonne a beaucoup de noblesse dans la physionomie et le caractère. Le dessin et le modèle sont très positifs. . . . Le petit Jésus est ravissant; les deux mains dans les sein de la Vierge, il retourne la tete de face, dans l'attitude du Bambino de Raphael appartenant à Lord Cowper. Toujours la robe rose camélias, une draperie bleue en travers sur le genou. C'est la magie de la couleur qui donne à cette Mère portant son fruit quelque chose de surnaturel."

Exhibited—Manchester, Art Treasures Exhibition, 1857, of which Lord Overstone was Vice-President under the Prince Consort.
Royal Academy, Old Masters, 1871 and 1888.
New Gallery, Spanish Art, 1895.
Guildhall Gallery, Exhibition of the Works of Spanish Painters, 1901. *Carlton Gardens.*

BARTOLOMÉ ESTEBAN MURILLO.

154 "LA SANTA FAZ."

Canvas, oval, $19\frac{3}{4} \times 15$ inches.

"La Santa Faz" (the Holy Face), is the name given in Spain to the representation of the face of our Lord, as impressed (according to the legend) on the kerchief (*sudarium*) of St. Veronica.

In this example the face of Christ is seen on a napkin, the texture of which is but slightly indicated. It inclines slightly to the left, and is crowned with thorns; the eyes are downcast, the beard short and double-pointed, the hair falling low on either side. The features are noble and refined, and express the deep mental, rather than physical, suffering of Christ, the Man of Sorrows.

This picture, in all probability, came from the Capuchin Convent outside the Cordova Gate at Seville, for which Murillo painted twenty-two pictures of his best period—viz. from 1674 to 1680, and which was considered the richest and most highly adorned convent of that Order. The pictures remained in the Convent until 1810, when, on the approach of the French troops, they were transferred for safety to the Chapter of Seville Cathedral, by whom they were packed up and sent to Gibraltar. On the return of this valuable charge to Seville, in 1813, two of the pictures had disappeared: one, the "St. Michael," which hung at the end of one of the lateral aisles; the other, "La Santa Faz," which was one of ten paintings which adorned the retablo of the High Altar. The picture corresponds almost exactly with a coarse but rare engraving, executed in Spain by "R. O." in 1792 from the painting when it was still hanging in the Capuchin Convent.

Mr. Ford, in sending the silver and gilt frame together with the picture to Lord Overstone, wrote: "The frame is scarcely worthy of acceptance, and certainly is unworthy of the beautiful head to which it originally belonged. It is only curious as being that which beyond any doubt was the one in which it was placed as soon as it was painted, and in which it remained for nearly two centuries."

No. 154. MURILLO

Collections—Don Julian Williams.
Richard Ford (author of *The Handbook of Spain*).

Purchased 1836 from Richard Ford.

Juan Agustin Cean Bermudez *Diccionario Historico de los mas ilustres professores de las belles artes en España*, Madrid, 1800, Vol. II., p. 61. [Translation.] "Murillo: Seville, Capuchin convent, There are, in the high altar reredos, the following pictures: The principal one represents the concession of the Porciuncula jubilee, SS. Justa and Rufina, life size, titularies of this convent, on the evangelium side; with this picture corresponds another of St. Leander and St. Bonaventure, on the epistola side; above these pictures are two others of St. John the Baptist and St. Joseph, full length also; and higher up St. Anthony of Padua and St. Felix of Cantalicio, half length; a graceful Virgin with the Child is above the tabernacle; higher up the Holy Face (Santa Faz); and the Crucifix, which is painted on the cross of the table-altar."

Stirling-Maxwell, *Annals of the Artists of Spain*, Vol. III., p. 1037, and Vol. IV., p. 1621. "A fine specimen of Murillo's second manner."

Waagen, *Treasures*, Vol. III., p. 27, and Vol. IV., p. 144.

Curtis, *Works of Murillo*, No. 204.

Bürger (M. T. Thoré), *Trésors d'Art en Angleterre*, p. 131.

Daily News, critique of the Spanish Pictures at the Guildhall, 1901: "What Murillo's gifts were as a painter of sacred subjects, what power he had to express pathos and awaken reverence, Lord Wantage's beautiful oval, "La Santa Faz"—the Holy Face impressed on the handkerchief of St. Veronica—is here to show us. Even as a bit of technique it is a marvel, the paint lying as light on the canvas as if it had been blown on to it."

Exhibited—British Institution, 1851.
Manchester, Art Treasures Exhibition, 1857.
New Gallery, Exhibition of Spanish Art, 1895.
Guildhall, Exhibition of the Works of Spanish Painters, 1901.

Lockinge.

BARTOLOMÉ ESTEBAN MURILLO.

155 HOLY FAMILY.

Panel, circular, $8\frac{3}{4}$ inches diameter.

The Infant Saviour lies asleep upon a stone slab covered with white drapery, which the Virgin raises with one hand. St. Joseph's hands are joined in adoration, and the infant St. John, bearing a reed cross, stands at the feet of the Child.

Purchased 1831.

Waagen, *Treasures*, Vol. IV., p. 146,

Curtis, *Works of Murillo*, No. 149.

Carlton Gardens.

BARTOLOMÉ ESTEBAN MURILLO.

156 VIRGIN AND CHILD IN GLORY.

Canvas, 15 × 10¾ inches.

The Virgin bears the Infant Saviour in her arms. and is surrounded by cherub angels,

An original study for, or an old copy of, the large picture, "La Vierge Coupée" (No. 152). It is somewhat heavier in colour, and some variations may be observed, especially the omission of the hosts of cherubs in the upper circle of heaven, and the introduction of two cherubs to her right and left, which are not in the large picture.

Collection—Edward Gray, Esq., of Harringhay.

Purchased from the Gray Collection 1838.

Waagen, *Treasures*, Vol. IV., p. 145.

Curtis, *Works of Murillo*, No. 80.

Lockinge.

BARTOLOMÉ ESTEBAN MURILLO.

157 THE IMMACULATE CONCEPTION.

Canvas, 15 × 10½ inches.

The Virgin, in a white robe and blue mantle, stands on the crescent moon amid clouds, gazing up to heaven with her hands folded across her bosom. Five cherubs are at her feet, one holding a lily, another a palm,

Murillo has repeatedly painted this subject in many varieties of composition and size. The most celebrated example is the one from the Soult Collection, now in the Louvre.

Collection—Sir J. M. Brackenbury, British Consul in Spain.

Purchased from Sir J. M. Brackenbury, 1844.

Waagen, *Treasures*, Vol. IV., p. 144.

Curtis, *Works of Murillo*, No. 35.

Stirling-Maxwell, *Annals of the Artists of Spain*, Vol. IV., p. 1608.

Mrs. Jameson, *Legends of the Madonna*, p. 50: "An exquisite miniature representation of the subject in the possession of Lord Overstone."

Exhibited—British Institution, 1835 and 1844.

Lockinge.

AART VAN DER NEER.

1603—1677. *Dutch School.*

158 A FROZEN CANAL.

Panel, 18¼ × 27¼ inches.

Numerous people are skating, or playing hockey, by moonlight on a frozen canal. On the left bank are buildings surrounded with trees, and on the right is a village with its church half hidden among trees. A roadway by the water's side winds away to the distance. The sky is laden with dark rolling clouds.

An early work of the master, and somewhat hard and dry in treatment. That he gradually attained complete breadth and freedom, and a delicate feeling of aerial perspective, is shown by the other picture of a winter subject, in this collection, No. 159.

Collection—Comte de Harcourt.

Purchased 1842.

Kugler's *Dutch Handbook*, Vol. II., p. 466, 3rd Edition, 1898.

Waagen, *Treasures*, Vol. IV., p. 138.

Carlton Gardens.

Van der Neer is best known by his twilight and moonlight scenes. No other painter, indeed, has so well depicted the effects of light, the deep broad masses of shadow, and the peaceful tranquility of moonlight evenings. His winter scenes are full of the active life and enjoyment to which the frozen rivers and canals of Holland give play. It is singular that a landscape painter of such remarkable abilities and refined skill should have remained without appreciation in his lifetime. But the fact is so, and he died very poor.

AART VAN DER NEER.

159 WINTER LANDSCAPE.

Panel, 20 × 26 inches.

Under a clear frosty sky lies a wide expanse of frozen water, with people skating. In the foreground on the left are some bare trees, and on the right buildings and trees. The horizon line is low, giving great space to the sky.

Signed and dated 1643.

Waagen, *Treasures*, Vol. IV., p. 139.

Carlton Gardens.

AART VAN DER NEER.

160 A LANDSCAPE.

Canvas, $23\frac{3}{4} \times 28\frac{1}{4}$ inches.

In the foreground is a stream, with cattle standing in the shallow water. In the middle distance a road winds among trees and houses, and a church tower is seen, beyond which, obscured from view, the moon is rising; the effect of its light is seen in the pearly blue tints of the sky and the soft radiance of the fleecy clouds. Two men are standing on the bank of the stream talking to a traveller, and to the left are a man and woman seated and conversing; cattle are also in the foreground.

Collection—Baron Verstolk Van Soelen.

Purchased from the Verstolk Collection, 1846.

Waagen, *Treasures*, Vol. IV., p. 134.

Carlton Gardens.

AART VAN DER NEER.

161 THE WOODCUTTERS.

Canvas, $26\frac{1}{2} \times 31\frac{1}{2}$ inches.

A broad pool of water, the low flat banks of which are thickly wooded. Deep in the grove of tall trees to the right is a cottage with a wattle fence. Two men are engaged in splitting wood. A dwelling-house is on the opposite bank, and a man. standing by a tall gateway, is superintending two other men who are drawing a fishing net to the shore. The sky grey and clouded, but full of warm light, and a faint blue tinge appears amid the warm grey tints.

Signed on the ground at foot of tree with the painter's monogram.

Collection—Baron Verstolk Van Soelen.

Purchased at the Verstolk sale, 1846.

Waagen, *Treasures*, Vol. IV., p. 134.

Exhibited—Royal Academy, Old Masters, 1871.
Guildhall Gallery, 1895.

Carlton Gardens.

No. 160. VAN DER NEER

No. 161. VAN DER NEER

GASPAR NETSCHER.

1639—1684. *Dutch School.*

162 PORTRAIT OF A CHILD.

Canvas, 19 × 15 inches.

Small full-length figure of a child, seated on a stone bench in a garden. She wears a white satin frock with red rosettes on shoulders and on each side of her white mob cap. In her left hand she holds up a flower; with her right she grasps a stick. Landscape background; yellow curtain on left.

Lockinge.

GASPAR NETSCHER.

163 PORTRAIT OF MADAME DE MONTESPAN.

Canvas, 27½ × 20 inches.

Seated, full length, in a rich dark blue velvet dress lined with ermine; a female attendant dressed in red offers her fruit in a basket; three small dogs are playing at her feet.

Lockinge.

Netscher was a popular portrait painter among the higher classes, depicting their social indoor life, much in the manner of his master, Terburg.

MARY NEWTON (NÉE SEVERN),

WIFE OF SIR CHARLES T. NEWTON.

1832—1866. *British School.*

164 PORTRAIT OF H.R.H. THE PRINCESS ALICE, GRAND DUCHESS OF HESSE DARMSTADT.

Crayon, 24 × 20½ inches Oval.

Dated "Windsor, December 1862."

Lockinge.

JOHN OPIE, R.A.

1761—1807. *British School.*

165 THE SCHOOLMISTRESS.

Canvas, 39 × 49 inches.

An aged woman, half figure, life size, is seated at a table with five boys around her, whom she is teaching, A large book is open before her, and the youngest boy, a fair-haired child, with the forefinger of his right hand raised to his chin, stands beside her to the left, reading his lesson from a smaller book. A strong light strikes on these two figures. The other four boys stand in the background in shadow, one of them holding a kitten in his arms.

Collections—G. Watson Taylor, Esq., M.P.
Jesse Watts Phillips, Esq.. of Ilam Hall.

Purchased 1875.

Horace Walpole, in his *Catalogue* of 1784, observes of this picture: "Great nature; the best of his works yet."

Engraved by John Young, and also by Valentine Green in 1785, under the title of "The School."

Exhibited—Royal Academy, 1784.
Grafton Gallery, Fair Children Exhibition, 1895.
Guildhall Gallery, Works of French and English Painters of the Eighteenth Century, 1902.

Lockinge.

Opie was a native of Cornwall, but came early in life to London, where he acquired much reputation as a painter of historical subjects and of portraits. The present picture was the first he exhibited at the Royal Academy, in 1784, *and it was the means of bringing the young painter into notice.*

JOHN OPIE, R.A.

166 PORTRAIT OF SAMUEL JONES, ESQ.
(OF MANCHESTER), UNCLE OF LORD OVERSTONE.

Canvas, 30 × 25 inches.

Full face, with one hand shown, brown coat, buff waistcoat, white cravat.

Overstone.

No. 165. OPIE

No. 167. OPIE

JOHN OPIE, R.A.

167 PORTRAIT OF DR. JOHNSON.

Canvas $29\frac{1}{4} \times 24\frac{1}{2}$ inches.

Half figure, life size, face turned towards the left. He wears a brown coat and waistcoat, and a large grey wig. The surrounding parts and background are left indistinct and sketchy, as though the picture were intended for an oval.

It has sometimes been ascribed to Gainsborough, but evidence points to its being the work of Opie.

Collection—Sir John St. Aubyn. Sold at Lime Grove after Lady St. Aubyn's death in 1856.

"The influence of Gainborough is so marked in this portrait that it has been considered by some to be his work, and it was exhibited as his in 1857."—*J. J. Rogers*, 1878.

Engraved by James Heath as an oval, with the following inscription: "From the original painting by Opie in the possession of Mr. Harrison. The sarcophagus and other ornamental parts designed by Mr. R. Smirke, London,—published as the Act directs, March 14, 1786, by Harrison & Co., No. 18, Paternoster Row."

Exhibited—British Institution, 1857 (as a work of Gainsborough).
Royal Academy, Old Masters, 1871 (as a work of Gainborough).
Grosvenor Gallery, Exhibition of the Works of Gainsborough, 1885.

Carlton Gardens.

JAN VAN OS.

1744—1808. *Dutch School.*

168 FRUIT AND FLOWERS.

Panel, $17\frac{3}{4} \times 13\frac{1}{2}$ inches.

Various fruits are arranged on a Siena marble slab—melons, grapes, plums, etc.—and adorned with flowers—blue convolvulus, white hollyhock, etc.—and a vine branch.

Signed, on the marble, "I. Van Os fecit."

Purchased 1862.

Lockinge.

Van Os was the pupil and follower of Jan Van Huysum, and a distinguished flower painter.

ADRIAEN VAN OSTADE.

1610—1685. *Dutch School.*

STILL LIFE.

169 BACK COURT OF A HOUSE.

Panel, 17½ × 14 inches.

A study of still life. On the ground, close to the front, is an earthen colander with two haddocks lying in it; two others lie near it upon a board placed across a tub. Other objects are distributed about; and in the wall is a window with weather boarding and a vine trained over it, and a pump on one side.

Collections—Mons. Le Baron Benon till 1826.
Mr. Emerson.
William Wells, Esq,, of Redleaf.

Purchased at the Redleaf sale, 1848.

Exhibited—Manchester Art Treasures Exhibition, 1857.
Royal Academy, Old Masters, 1871 and 1888.

Waagen, *Treasures*, Vol. IV., p. 143.

Smith, Vol. I., p. 155, No. 174: "It is difficult to conceive how a picture composed of materials like those just described could be made interesting; yet such is the fact, and however insignificant the objects may be, if they are skilfully arranged, faithfully expressed in drawing and colour, and well relieved by a happy display of chiaroscuro, the picture will always possess a charm and attraction sufficient to satisfy the real amateur in Art. Of this class is the Ostade in question, which may be cited as a model of perfection in objects of still life."

Bürger, *Trésors d'Art en Angleterre*, p. 314: "Un Intérieur de Cour—sans figures. Il est intitulé *Still Life:* au lieu de dire *nature morte*, les anglais disent *existance calme, vie tranquille;* c'est bien mieux dit, car il n'y a rien de mort dans la nature. Cette peinture d'objets *matériels* est une merveille et un chef-d'œuvre. Une fenêtre, une vigne qui court contre une muraille, une pompe, des baquets et autres utensiles de ménage, des poissons sur une passoire et sur une planche, quelques pots, et de menus brimborions, voilà tout. Mais c'est d'un ton, mais c'est d'une richesse de touche, mais c'est d'une harmonie extraordinaires!"

Carlton Gardens.

Adriaen Van Ostade was a pupil of Franz Hals, but later in life was influenced by Rembrandt and by A. Brouwer. The quality of his painting,

169 ADRIAEN VAN OSTADE

No. 170. ISAAK VAN OSTADE

both in the cooler tones that mark his earlier time, and the more golden ones which he adopted in the period of his maturity, are hardly surpassed by any of the Dutch painters. His deep knowledge of the various reflections and refractions of light, and his brilliant transparency and exquisite finish, give charm to his pictures, which are usually comic scenes of low Dutch peasant life. He was fond of introducing a window with vine branches before it, as in the present picture. He was the master of his younger brother Isaak, who predeceased him.

ISAAK VAN OSTADE.

1621—1649. *Dutch School.*

170 A COUNTRY INN.

Canvas, 32 × 26 inches.

At the door of an inn, a gentleman in a purple riding jacket, white ruff, and plumed hat, has dismounted, and is standing, with his back turned, having just returned the ale jug to the ostler, who is peering into it. His stout grey cob, with a red saddle-cloth, stands by a stone drinking-trough, the light falling strongly on it. A short flight of steps leads to an open door where a man and woman are seated. In the right corner in the foreground a woman stoops to take up her child, and an old man rests in a doorway. The white plastered gable and the walls of the inn and of other buildings stand to the right, in front of a cluster of trees; above, a church steeple rises against the cool and cloudy sky.

Signed and dated 1649.

Collections—Prince Gallitzin, of Paris, until 1825.
William Wells, Esq., of Redleaf.

Purchased at the Redleaf sale, 1848.

Waagen, *Treasures*, Vol. III., p. 27, and Vol. IV., p. 131.

Exhibited—Royal Academy, Old Masters, 1888.

Carlton Gardens.

Isaak Van Ostade was a younger brother and pupil of Adriaen. He died at the early age of twenty-eight. Pictures of the first quality by this master are rare—his best are dated between 1644 *and* 1649. *He painted chiefly out-of-door scenes, and was fond of introducing (as in this picture) a white horse which serves as the the principal mass of light in his groups. He had equal ability in figures and landscape, and combined them together with masterly skill.*

IAAK VAN OSTADE.

171 WINTER LANDSCAPE.

Panel, 15¾ × 20½ inches.

In the foreground to the right is a shallow pool, on the bank of which are some trees. A timber-cart, drawn by three horses, one ridden by the driver, is passing along the road over a slight hill, toward a sportsman who is advancing with his gun and dog. Silvery grey clouds are upon the frosty sky. The prevailing tone of the picture is brown.

Signed.
Purchased 1837.
Waagen, *Treasures*, Vol. IV., p. 139.

Carlton Gardens.

WALTER WILLIAM OULESS, R.A.

Living Painter. Born 1844. *British School.*

172 PORTRAIT OF LORD WANTAGE, V.C., K.C.B.

Canvas, 50 × 39½ inches.

Lord Wantage (Colonel Loyd Lindsay) is represented as Lieut.-Colonel of the Berkshire Volunteers. Three-quarter figure, life size, the right hand leaning slightly on a a table, upon which is a map, the left resting on the pommel of his sword. The undress Volunteer uniform is grey with scarlet facings, and crimson sash ; the medals and orders are—the Cross of Commander of the Legion of Honour ; the Victoria Cross for Alma and Inkerman ; the Medjidie : the Crimean medal with four clasps ; the Third Class of the Prussian Order of the Royal Crown ; and the Turkish Medal for the Crimean War.

Painted 1877.
Presented to Lady Wantage, in 1878, by the Berkshire Volunteers.
Exhibited—Royal Academy, 1878.

Lockinge.

No. 172. OULESS

No. 173. PALMA VECCHIO

No. 173. PALMA VECCHIO

PALMA VECCHIO (JACOPO PALMA).

1480—1528. *Venetian School.*

173 VIRGIN AND CHILD, WITH SAINTS.

Panel, 32 × 49 inches.

Half-length figures, slightly under life size. The Virgin is seated; the Infant Saviour, nude, stands erect on her knee in a majestic attitude, facing, one foot resting lightly on her hand. His right hand is raised in benediction; his left holds the terrestrial orb, blue in colour and surmounted by a small cross. On the left the young St. John the Baptist (in profile) stands at the Saviour's feet looking upward in adoration, his hands clasped and holding a scroll. He is supported by St. Elisabeth (in profile), her face in deep shadow under a white hood and dark blue veil. An elderly man, probably St. Zacharias, looks down on her. The Virgin, with a thin white veil floating over her head and shoulders, turns with abstracted look away from the Child. Another aged saint on the right, probably St. Joseph, gazes at her. Beyond him on the right stands St. Catherine of Alexandra, three-quarter face to left, a blonde woman in a rich Venetian greenish grey striped dress, cut low, showing a white chemisette; her wheel is beside her, she holds a palm branch in her left hand, and her right rests on the hilt of a sword. Behind the group is a dark wall, and behind the Virgin a dark green curtain, with a glimpse of deep blue sky and clouds on either side.

The composition resembles Palma's picture of Christ, with the Apostles, healing the daughter of the Canaanitish woman, in the Venetian Academy; and, like it, lacks the lovely landscapes of the Sante Conversazione in the Borghese and Colonna Galleries. The *motif* of the finely modelled Child in act of blessing, and the eager movement towards Him of the little St. John and St. Elisabeth, are characteristic of the master, as also are the liquid golden flesh tones of St. Catherine. On the other hand, the types of the male saints, together with a certain indecision in the draperies, and opacity of palette, suggest another hand, possibly that of Cariani, who is recorded by Vasari to have completed certain pictures left unfinished by Palma, at his death. The old carved frame is in the style of Sansovino, with decorative accessories.

Collections—Manfrini Gallery, Venice.
Alexander Barker, Esq.
Earl of Dudley.

Purchased at the Dudley sale, 1892.

Crowe and Cavalcaselle (*History of Painting in North Italy*, Vol. II. p. 486) hesitate whether to assign it to Licinio or Cariani.

Exhibited—Royal Academy, Old Masters, 1871.

Lockinge.

Jacopo Palma, whose birthplace was in the mountains of Serinalta, near Bergamo, is one of the great quartette of Venetian painters, all born between 1476 *and* 1480—*namely, Giorgione, Titian, Lotto, and Palma—who all rank as scholars of the older master Giovanni Bellini, but who each pursued their different paths towards the climax of Italian Art. Beside his works for the glory of Religion, such as his altar-pieces at Venice and Vicenza, and in the Brera (which last was left at his death unfinished, and was completed, together with many others, by his assistant, Cariani), Art owes to Palma many portraits of men and of beautiful Venetian women, of which latter one of the finest, formerly in the Sciarra Palace, now belongs to Baron Alphonse de Rothschild, of Paris. He also executed idyllic subjects, not derived from classical sources like the "Poesie" of Titian and Giorgione, but taken from the Old Testament, of which, perhaps, the most lovely is the "Meeting of Jacob and Rachel," in the Dresden Gallery.*

PALMA VECCHIO (JACOPO PALMA)

(Ascribed to).

174 ADORATION OF THE SHEPHERDS.

Canvas, 17 × 31½ inches.

Small full-length figures. The Virgin is seated on the right, near a rough stone doorway, with the Child upon her knee, and St. Joseph beside her holding a staff. Near him is an elderly shepherd kneeling in adoration. In front a younger shepherd, barelegged and barefooted, seen in profile, kneels with joined hands, his broad hat thrown back upon his shoulders; behind him the graceful figure of another shepherd lad, in tattered hose and barefooted, is uncovering his head as he approaches, and bends reverently towards the central group. Beyond is a tranquil landscape of long low hills, with a warm flush in the clear sky. A small white rabbit ("coniglio") is introduced in the right corner, and a sheepdog is in the left corner.

Collection—William Graham, Esq.
Purchased at the Graham sale, 1886.

Lockinge.

This picture differs considerably both in style and in colouring from the preceding one. It is probably the work of some other Venetian painter, and has been attributed to Bernardino Licinio.

No. 174. PALMA VECCHIO

PARMIGIANO (FRANCESCO MARIA MAZZOLA).

1503—1540. *School of Parma.*

175 HOLY FAMILY.

Canvas, 25 × 20¾ inches.

The Virgin, in blue with a white undergarment, and holding a book in her left hand, is seated, with the Infant Saviour on her knee, who is being embraced by St. John. Behind is the Magdalen in red, seen in profile, holding a small vase. In the background is a classic building, with foliage, and a clear sky.

Collections—Sir Gregory Page Turner.
Sir Benjamin West, P.R.A., from whose son, Mr. Raphael West, it was purchased by Lord Overstone in 1835.

Waagen, *Treasures*, Vol. IV., p. 147.

Carlton Gardens.

Parmigiano was the greatest of the followers of Correggio; his most admired easel picture is the "Cupid making a Bow," at Vienna, painted about 1536, *and formerly attributed to Correggio.*

In the Uffizi Gallery, Florence, is a picture by Parmigiano representing the same group, but with the addition of a large half-length figure of St. Joseph, in the foreground to the right.

TIBURZIO PASSEROTTI.

1573—1612. *Bolognese School.*

176 PORTRAIT OF DOMENICO POGGINI.

Canvas, 43 × 35 inches.

Three-quarter figure, life size, standing towards the left. He has a dark beard, dark eyes, and thick black hair, and wears a black cap and gown with a white frill. A long gold chain is round his neck with a medal attached to it. His left hand rests upon a book which lies on the table at his side, and his right holds a medal, the introduction of which, with the various objects on the table, has reference to Poggini's profession as a sculptor and medallist.

Lockinge.

Tiburzio Passerotti was the son of Bartolomeo Passerotti, a painter of much repute in Bologna for his portraits, sacred subjects, and pen-and-ink drawings. He died in 1592, *leaving four sons, of whom Tiburzio was the most distinguished as a painter.*

PERUGINO (PIETRO VANNUCCI).

1446—1524. *Umbrian School.*

177 ST. SEBASTIAN AND ST. JEROME.

Two panels framed together, each 17¼ × 7 inches.

Two small full-length figures, standing, one in each panel.

St. Sebastian, a nude figure, is bound by the hands to the stem of a slender tree behind him; he gazes upwards; an arrow has pierced his left side, and another has struck through the narrow red drapery round his hips.

St. Jerome is represented in the wilderness, his figure unclothed save for the grey drapery which passes from the right shoulder over the loins and down his left side. He holds a stone in his right hand, and behind him stands a lion, his guardian and companion.

The background of each panel is a landscape of grave and tender harmony, in tones of varied green and brown, with rocks and water and distant hills; above the high horizon is a clear, pale evening sky.

These panels were in all probability originally sides, or wings, of a triptych (of which the Madonna in Captain Holford's collection at Dorchester House may possibly have been the centre). They are painted in oil on a light ground (apparently of tempera), and have the fairness and transparency of the flesh tones of his best work. They are of the same period as the large triptych from the Pavian Certosa (No. 288) in the National Gallery, and are a little earlier than the altar-piece No. 1075, of which Sir Frederic Burton says, in words that apply equally to this work: "It displays in perfection that quality of tone in which the master stands unsurpassed; and the rich and liquid but subdued colour is steeped in a transparent atmosphere of pale golden glow."

In the large picture of the Crucifixion by Perugino in the Academia delle Belle Arte at Florence (No. 78) is a figure of St. Jerome, on a much larger scale, but otherwise almost identical with the one in this picture.

Collection—Samuel Boddington, Esq.

Purchased at Lady Webster's sale of Mr. Boddington's Collection, 1866.

Exhibited—Manchester, Art Treasures Exhibition, 1857.
Royal Academy, Old Masters, 1886.
New Gallery, Early Italian Art, 1893.

Reproduced in platinotype, in the *Portfolio of Early Italian Art*, published by the Directors of the New Gallery, 1894.

Lockinge.

Pietro Vannucci lived chiefly in his native city, Perugia, though he worked also at Rome and Florence. Until 1493 *his easel pictures were executed in tempera; after that period he introduced an admixture of oil, and gradually mastered, with triumphant success, the new method. "He combined masterly execution, knowledge of form and perfection of harmonies, with the subtle quality which consists in giving to the scene the tone best in unison with its motives and ideas."* His art represents the ideal and mystic tendency of the Umbrian tradition, the life of contemplation rather than of action. Raphael was the greatest of his many pupils.*

* S. A. Strong.

No. 177. PERUGINO

HENRY WILLIAM PICKERSGILL, R.A.

1782—1874. *British School.*

178 PORTRAIT OF WILLIAM JONES, ESQ.
(Uncle of Lord Overstone).

Canvas, 30 × 25 inches.

Three-quarter face to the right, looking out of the picture. Dark coat and black cravat.

Overstone.

Pickersgill began with historical and other subjects, but finally devoted himself to portraiture, in which he achieved much success. Many of his works are in College Halls at Oxford.

HENRY WILLIAM PICKERSGILL, R.A.

179 PORTRAIT OF DANIEL JONES, ESQ.
(Uncle of Lord Overstone).

Canvas, 30 × 25 inches.

Three-quarter face to the left; hair powdered. Brown coat, white waistcoat and white cravat.

Overstone.

PESELLINO (FRANCESCO DI STEFANO.)

1422—1457. *Florentine School.*

180 STORY OF DAVID AND GOLIATH

Panel, 17 × 70 inches.

181 TRIUMPH OF DAVID AND SAUL.

Panel, 17 × 70 inches.

This pair of "Cassone" Fronts was brought to England in 1896 from the Palazzo Torregiani, Florence, when they were known as works by Benozzo Gozzoli, whose paintings (especially his fresco of the Procession of the Magi in the Medici Chapel of the Palazzo Ricardi, Florence) they resemble both in style of composition and in detail. But they are more refined and delicate in drawing, and a consensus of modern opinion ascribes them to Francesco Pesellino.

The two Panels present a series of scenes from the life of David, depicted with the skill both of the story-teller and the painter, and so composed and centralised as to produce a highly decorative whole.

The First Panel contains five episodes from the early life of David. In the upper left corner is a pastoral landscape in which David appears as a fair-haired shepherd lad, clad in a dull pink tunic and darker rose-red cloak and buskins, with bare head and knees, and sandalled feet (a costume which he preserves throughout both pictures). He is seated on a bank, keeping watch over his herd of cattle and flock of sheep, with gazelles and other animals; while two eagles swoop from the sky. A brook winds down to the foreground, where David is again seen, bending over the water, selecting pebbles for his sling, and placing them in his shepherd's scrip; while watched from the nearer bank by heaven-restrained beasts of prey—two lions and a lioness.

A couple of slender trees separate these two pastoral subjects from the next scene, where, among the horsemen of Israel (one of whom is watering his chestnut steed at the brook), King Saul appears, in black armour and dragon-crested, gold-crowned helmet, mounted on a richly caparisoned white charger. He looks down upon David, who stands beside him, appealing by look and gesture against the fettering of his free limbs by shoulder-pieces and greaves which two attendants —one kneeling—are girding on to him.

The central subject is the Battle between the Israelites and Philistines. Conspicuous, as the chief point of light in the picture, is a white horse with golden trappings; his rider, in dark armour and closed vizor, with bent head and lance at rest, is charging the Philistines at full speed. Around him the battle rages fiercely, and wounded and dying men and horses lie on the ground.

No. 180 & 181 PESELLINO

No. 180 PESELLINO

No. 180. PESELLINO

No. 180. PESELLINO

No. 181. PESELLINO

No. 181. PESELLINO

Next follows the Encounter between David and Goliath. Amid the crowd of combatants, David, a type of youthful strength and courage, stands, lightly poised, in the act of slinging the stone against the forehead of the giant, whose huge frame, clad in black-and-gold coat of mail, and holding a massive club, is tottering under the death-blow.

Goliath's figure is repeated, having fallen forward across the narrow brook into the centre of the picture; and David also reappears, kneeling, sword in hand, upon the prostrate giant, and severing the head from the body.

To the right the battle is continued in front of the tents of the enemy: white-turbaned Philistines struggle to repel the onslaught of the Israelites. Turf studded with wild flowers, and a winding brook, crossed to the left by a flat plank bridge, form the foreground. In the central background rise the battlemented walls and towers of the city of Gath, outside which are combatants on horseback and on foot. On either side extends a stretch of distant country. with turret-crowned hills, and valleys with roads winding amid trees and brooks. A strip of dark sky, lightening towards the horizon, crowns the length of the panel.

The Second Panel depicts the triumphal progress of the Victors from Gath to Jerusalem, The gorgeous procession of mounted warriors bearing lances and banners, and attended by men on foot, issues forth from the distant city among the hills, and winds down a sharply curved road till it reaches the foreground, where the first leading figure is a youth on horseback, carrying on his wrist a falcon.

In the left centre is the Car of David. Upon it the youthful hero stands erect, unmoved by the tumult around him. He still wears his simple shepherd's dress, his cloak floating in the air, and his figure cutting the horizon. In his right hand he carries his sling, in his left he holds the head of Goliath by the hair; the giant's huge body lies behind him. In front of David's Car, half concealed among the horsemen, is a Car platform with four Philistine captives, in black armour and scarlet shoes, seated in oriental fashion. It appears to be attached to the Chariot of Saul, which is draped in cloth of gold, drawn by white horses with riders, and preceded by two mounted heralds blowing golden trumpets. The king, in his black armour and dragon helmet, and holding his sceptre, is seated on a fantastic, dragon-winged golden throne. Both triumphal cars are preceded and followed by a crowd of horsemen resplendent with gold and jewelled trappings, fair-haired youths, and pages on foot, in all the sumptuous array of old Florentine pomp; while various animals, four hunting dogs, a cheetah, and a gambolling young bear accompany the cavalcade. King Saul's Procession moves on with calm and stately tread, in contrast with the tumult of rejoicing that surrounds David's Car, where eager horsemen rein in their prancing steeds.

The procession is headed by eight youths in festive marriage attire, parti-coloured or fantastic with embroidery, who advance to meet a group of eight young women, who issue forth with stately grace from the gates of Jerusalem to welcome the victors. The Bridegroom, a dark-haired youth, clad in a pale crimson, fur-bordered tunic, and scarlet hose, extends his hand towards his Bride,

who stands before him with folded hands, arrayed in a vesture of gold brocade, and a flat golden peacock-eyed wedding head-dress; a dark-robed woman stands behind her. In front, on her left, is a damsel in a flowing white robe, with long hanging sleeves of tissue of gold; on her right a dame in pale rose and gold, with a tall head-dress. At the back of the group stand two young girls: one in dark green; the other, in a crimson-and-gold garment, holds a cymbal. This crowning episode of reception forms part of the "Triumph" of Saul and David; but it also represents the wedding in the Pazzi family, on which occasion the two "Cassoni" for which these panels were painted were doubtless presented to the bride.

Beyond and behind this group rise the walls and towers of Jerusalem, the Temple being surmounted by a golden disc; and further back stretches a long line of hills and valleys, illumined by the evening glow of a narrow band of sky.

These panels are painted in tempera on a partially gilded ground; the delicate jewelled gold-work on the dresses, trappings, etc., is done by a process or working over with tooling the gold ornamentation laid on a preparation of "Gesso." They appear to have been painted on the occasion of the marriage of a member of the noble house of Pazzi for the adornment of the wedding chests—a form of art which the greatest artists of that day did not despise. They remained in the possession of the Pazzi family at Florence till they were purchased early in the last century by the Marchese Luigi Torregiani, father of the present Marchese,* and they formed part of the Palazzo Torregiani Gallery, in Florence, till 1896.

Collections—Palazzo Pazzi, Florence.
Palazzo Torregiani, Florence, till 1896.

Purchased from Messrs. Agnew & Sons, 1896.

Exhibited—Royal Academy, Old Masters, 1902.

Mentioned:—

Sir Frederick Burton, *National Gallery Catalogue:* "Pesellino is chiefly known to us by a number of small works now scattered in various collections, admirable in invention and design, and very beautiful in colour. . . . In the Torregiani Palace at Florence are two remarkable panels from Cassoni, there ascribed to Gozzoli, but by modern criticism more justly to Pesellino; they bear out Vasari's remark as to this painter's skill in delineating animals."

Morelli, *Italian Painters*, p. 257: "There is scarcely a trace of Pesellino's master, Fra Filippo, in the two exquisite panels in the Palazzo Torregiani, Florence, representing David's victory and his triumphal procession. They are indeed ascribed to Benozzo Gozzoli, but every connoisseur of the Florentine School would, I think, at once recognise them as by the refined, gifted, and attractive chronicler—Pesellino."

Sidney Colvin, *Picture Chronicle of Florentine Art*, Fig. 62.

* Marchesa Eleonora Pazzi married a Torregiani: the exact date is not ascertained, but apparently early in the last century.

Mrs. Jameson, *History of our Lord* (edited and completed by Lady Eastlake), Vol. I., pp. 204-10.

Julia Cartwright (Mrs. Ady), *Painters of Florence*, p. 159: "In refinement and beauty of type, in poetic conception and delicate colouring, these panels surpass all Pesellino's earlier work. Unfortunately they were his last work; he died in 1457, leaving a young widow and several children in great poverty."

Burckhardt, *Art Cicerone* (Bode), p. 67.

Layard, *Handbook* (Kugler), Vol. I., p. 152: "Pesellino is entitled to one of the highest places in the Florentine School of the fifteenth century. His compositions are distinguished by their lively grace and the beautiful and truthful expressions of the persons portrayed. Pesellino was frequently employed in decorating "Cassoni." Two pictures once forming part of wooden chests of this kind are in the Palazzo Torregiani at Florence—there ascribed to Benozzo Gozzoli. They are well preserved and first-rate works, combining beauty of male and female figures with the pomp and splendour of architecture and costume. He has introduced into them a variety of animals, both African and European races."

Crowe and Cavalcaselle, *Painting in Italy*, Vol. II., pp. 366-7, 504: "Amongst the Florentine customs of the fifteenth century, that of adorning family chests with paintings of a superior class, is curious and interesting. Vasari's statement that the Peselli were often employed to paint such articles of furniture with battle pieces seems confirmed by the existence, in the present day, of two "cassoni" in the Palazzo Torregiani, at Florence, in which the encounter of David with Goliath and the triumph of David are depicted. The figures in both pieces are about a foot high, and are formed, in the triumph, into a well-ordered composition of natural groups, in motion and converse. The noble gravity of a company of females, on the right side, is not impared by the luxury of the costumes. It is a picture of a cheerful kind. The encounter with the Philistines, more episodic and less ably arranged, illustrates in a greater measure the passion for representing Bible scenes with the pomp of circumstance and of dress familiar to the upper classes of the time—of introducing familiar incidents, and the details of rich and varied landscapes peopled with all kinds of animals, of African as well as of European races. These are panels whose perfect preservation enables one to mark the deep study of nature in human, animal, and still life, described as peculiar to the Peselli. The fine, firm style of the drawing, the searching manner in which the details of nude parts are defined, the fair distribution of the various planes in pleasant landscapes, a fine colour of strong impasto, approximating to the improved methods now coming into practice, all point to the Peselli, whilst in some types an approach

is made to the models of Fra Filippo Lippi. At a first glance, it is true, certain creations of Benozzo Gozzoli, in the Campo Santo at Pisa, and in the Riccardi Palace at Florence, rise in the memory of the beholder. But the manner and technical method of colouring dispel this first impression, whilst further consideration creates the conviction that Benozzo's works of this class are of a lower order. The natural conclusion is that these 'Cassoni' are by one of the Peselli, and most probably by Francesco di Stefano, commonly called Pesellino."

Wernher Weisbach, "*Francesco Pesellino und die Romantik der Renaissance*," Berlin, 1901, pp. 84-90. (This book gives illustrations of all the known works attributed to Pesellino.)

Lockinge.

Francesco di Stefano, surnamed "Pesellino," was born in Florence in 1422. *His father, Stefano, was a painter who died young, and Francesco was brought up by his maternal grandfather, Giuliano d'Arrigo, called Pesello, a painter and architect of repute, who enjoyed the friendship of the Medici, and who made his grandson his pupil and constant assistant. Much confusion exists in Vasari between the two Peselli. No authentic works of Giuliano remain, but both he and his grandson were renowned for their "Cassone" pictures, and for their skill in painting animals. Hunting scenes and a group of caged lions (now destroyed), by Francesco, adorned a hall in the Medici Palace. After his grandfather's death in* 1446, *Pesellino carried on the family "bottega" in conjunction with Piero di Lorenzo (whose works are sometimes compared with those of his masters). He was also closely associated with Fra Filippo Lippi, for whose altarpieces he painted "wonderful little panels" as Predellas. Vasari says that he "so closely imitated Filippo Lippi's manner, that he would no doubt have surpassed that master very much, had not death so prematurely taken him from us." He died in* 1457, *aged* 35.

Paolo Uccelli, Andrea del Castagno, Domenico Veneziano, Masaccio, Filippo Lippi, Benozzo Gozzoli, and Pesellino, were the leaders of the movement which, in the early and middle part of the fifteenth century, sought to introduce into Florentine Art more correct delineation of form, more accurate study of animal life and of costume, and better knowledge of architecture and perspective. Leonardo da Vinci said, speaking of Masaccio: "After the days of Giotto, painting again declined, because every one imitated the pictures that were already in existence, and thus it went on until Tommaso of Florence, surnamed Masaccio, showed by his perfect works how those who take any teacher but Nature—the mistress of all masters—labour in vain."

Benozzo Gozzoli (1420-98), *the pupil of Fra Angelico and follower of Masaccio, is chiefly known by his works in fresco, the leading examples of which are at Montefalini; in the Chapel of the Palazzo Riccardi, Florence; at Gemignano; and at the Campo Santo, Pisa.*

These two Cassone Fronts, painted in the middle of the fifteenth century, are highly illustrative of this new school that took Nature as its guide. In point of design, portraiture, grace, movement, knowledge of fore-shortening, and complexity combined with unity of effect, they represent the

highest achievement of their class of decorative art, the type of which they fixed for the next generation. They are unique examples of the form of pictorial narrative, or compressed story, of which Trajan's column is, in sculpture, probably the earliest example known. Wonderful is the amount of incident comprised in the narrow space of these Cassone panels. The "Story of David" contains seventy-seven figures and thirty-nine horses, the "Triumph" eighty-eight figures and forty-seven horses. Yet there is no crowding: each episode stands out individually, and every detail is brought into harmony and connection by the leading lines of the composition. The figures are singularly graceful in pose and movement; both riders and horses are full of life and action; and each head is a study of varied type and individual character.

They mark the period when the Pageant, so characteristic a feature of Florentine life in the Quattro-Cento, exercised a powerful influence on painters such as Fra Angelico, Benozzi Gozzoli, and Pesellino, and when artists began to use Scriptural and allegorical subjects as vehicles for the representation of the manners and customs of the day. In these panels the Biblical story is closely adhered to, but the "mise-en-scène"—the people, the costume, the architecture, the landscape—is that of Florence in the days of the Medici. The warriors wear armour the type of which is taken from Roman coins and bas-reliefs, but with fanciful additions and extravagant devices of wings, dragons, spikes, and towering plumes in the helmets. The young gallants are attired in the height of fashion of the day; Trunk hose, doublets, and short cloaks; fantastic head-gear, and fair hair crimped and standing out round the head. The women's dress is that of the period of rich brocades, stiff gold embroideries and high horned head-dresses—fashions which came from Paris in the early years of the fifteenth century.

Pesellino's works are rare. Among those that may claim to be regarded as authentic are the following :—

I. The two "Cassone" Panels in this Collection.

II. Predella for Filippo Lippi's altarpiece, painted in 1445 for the Medici Chapel in Santa Croce; five subjects, viz. :—

1. The Miracle of S. Anthony of Padua.
2. SS. Cosimo and Damiano.
3. Nativity.

} Accademia at Florence.

4. S. Francis receiving the Stigmata.
5. Miracle of SS. Cosimo and Damiano.

} Louvre, Paris.

III. Story of Griselda. A Cassone picture in three scenes: the departure of the Prince to seek his bride; his meeting with Griselda at the fountain; and his marriage with her.
(In the Town Gallery at Bergamo, bequeathed by Gio. Morelli.)

IV. Trial of a Florentine before a Judge.
(At Bergamo.)

V. St. Jerome. Mentioned by Vasari, now at Pistoja.
(Cav. Antonio Gelli Coll.)

VI. Pope Sylvester before the Emperor Constantine, and Pope Sylvester subduing a Dragon.
(Palazzo Doria, Rome.)

VII. Large Altarpiece. The Virgin and Child, enthroned in a marble court between SS. Augustine and John the Baptist, SS. Anthony and Francis.
(Louvre, Paris. No. 496.)

VIII. Madonna Enthroned, with Saints. (Small full-length figures.)
(Dorchester House, London.)

IX. A Trinità. The Father, seated on clouds and surrounded by Cherubim and Seraphim, supports the Crucified Son, over whose head hovers the Holy Spirit. Below is a variegated landscape. In tempera upon a poplar panel. From the Church of the Trinità, Pistoja.
(National Gallery, London.)

X. Virgin and Child and Angels, formerly in the William Graham Collection, now in the possession of Mr. Hainauer, in Berlin.

No. 182. PYNACKER

ADAM PYNACKER.

1621—1673. *Dutch School.*

182 ITALIAN LANDSCAPE: MEN LANDING MERCHANDISE.

Canvas, 30¾ × 25¼ inches.

An Italian scene, with a river (probably the Tiber) flowing through the centre, crossed by a lofty bridge composed of a single arch, under which is seen the distant country, wooded banks, and a white sailed boat; and on the acclivity of some rocks on the right are several buildings. The foreground offers a busy scene, consisting of a number of persons occupied with bales of goods landed from boats lying close in shore, with which they are loading a waggon drawn by two oxen. The sky is bright with the glow of sunset, which is reflected in the water.

Collections—M. A. Keynenberg, of Leyden.
Baron Verstolk Van Soelen.
Purchased from the Verstolk Collection, 1846.
Smith, *Supplement*, Vol. IX., p. 152, No. 8.
Waagen, *Treasures*, Vol. IV. p. 136.
Exhibited—Manchester, Art Treasures Exhibition, 1857.

Carlton Gardens.

Pynacker was largely employed in decorating the walls of rooms in Holland, which explains the scarcity of his easel pictures. The figures which he introduces freely into his foregrounds are correctly drawn, and harmonise well with the surroundings. He studied and painted in Italy, and his art was much influenced by Claude and by Jan Both. Later in life he returned to Holland.

SIR HENRY RAEBURN, R.A.
(After).

1756—1823. *British School.*

183 PORTRAIT OF ALEXANDER TROTTER, ESQ.,
Brother of Sir Coutts Trotter, Bart.

Canvas, 30 × 25 inches.

Life size, looking slightly to the right.

Ardington.

REMBRANDT VAN RYN.

1607—1669. *Dutch School.*

184 "LE COMMENCEMENT D'ORAGE."

Canvas. 51½ × 65 inches.

The theme of this picture is the contest between the warring elements of light and of darkness, as the gathering storm rises from the sea, and advances with relentless rush over the shadow-swept plain, illumined by fitful gleams of sunlight.

The view is taken from a height overlooking a wide expanse of low-lying country in *Z*eeland, bounded midway in the picture by the distant sea-line of the horizon.

In the central foreground the light strikes strongly on a river, which emerges from a narrow channel, and is bordered on the right by steep sunlit banks. To the left, veiled in deep shadow, is a broad, level space, along which a track passes by a group of cottages, surmounted by a windmill. The red lichen on the yellow thatched roofs glimmers through the darkness, in which a wayfarer is discerned, stopping to speak to a woman at her cottage door.

The river, crossed by a ferry-boat, and spanned in the farther distance by a long, many-arched bridge, to the left of which are seen the buildings of a town, winds in broadening reaches through the centre of the landscape till it loses itself in the sand dunes, amid which its waters merge into the far-off sea.

The scene is dominated by a sky full of movement: masses of rain-laden clouds drift over it, revealing towards the upper part a glimpse of pale blue. Dark shadows sweep across the plain below, and the storm bursts in heavy rain over a flat-topped hill on the right horizon, while its left slopes are lighted by a transient gleam.

Collection—Le Comte de Vence, until toward the close of the eighteenth century, when the collection was dispersed and the picture lost sight of. It was ultimately discovered in the painting-room of an old artist in Paris, where it was said to have remained unnoticed for upwards of fifty years, when it was brought to England.

Purchased 1838, through Mr. Chaplin.

Smith, Vol. VII., p. 187, No. 596.

Waagen, *Treasures*, Vol. IV., p. 131: "The transparency with which every portion, and even the deepest shadow, is rendered, shows Rembrandt to be the greatest master in chiaroscuro of the whole Netherlandish School."

Descamps, in 1754, speaks of this picture by Rembrandt in the gallery of M. Le Comte de Vence as "un beau paysage où les différents plans se trouvent separés par les beaux effets."

W. Bürger (M. T. Thoré), *Trésors d'Art en Angleterre*, p. 247: "Les deux tableaux de Lord Overstone, par Rembrandt (Manchester Exhibition,

No. 184. REMBRANDT

1857), sont un portrait de vieille femme, et un paysage (provenant de la collection du Marquis de Vence) large de près cinq pieds. Celui-là, si on le mettait aux enchères, irait bien au-delà de 400,000 francs. Pour moi, c'est la peinture de paysage la plus extraordinaire et la plus belle que j'aie jamais vue, de n'importe quelle école et dans n'importe quel pays. Je la classe dans l'œuvre de Rembrandt à côté de ses deux chefs-d'œuvre du Musée d'Amsterdam, 'La Ronde du Nuit' et 'Les Syndics.' Hobbema and Ruysdael pouvaient venir au monde; Rembrandt avait inventé le paysage qu'ils allaient peindre."

Kugler's Handbook, revised by Sir J. Crowe, Vol. II., p. 373: "The finest example I know of Rembrandt's landscapes is that in the Cassel Gallery, No. 372; of those in private hands I instance 'The Windmill' at Bowood . . . and a distant view over a flat Dutch landscape in the collection of Lord Overstone."

Etched 1758, by A. de Marcenay de Guy, as "Commencement d'Orage, d'après l'original de Rembrandt du Cabinet de Monsieur le Comte de Vence, Maréchal de Camp des Armées du Roy, à Paris, chez l'auteur, Quai de Conti."

Exhibited—Manchester, Art Treasures Exhibition, 1857.
Royal Academy, Old Masters, 1870.

Carlton Gardens.

Rembrandt's landscapes are rare. Among the principal examples are those in the Public Gallery at Hesse Cassel, and the one known as "Rembrandt's Mill," in the Marquis of Lansdowne's Collection. Both Ruysdael and Philip De Koninck were inspired by him. That the latter and his masters both painted the same tract of country is shown by the picture in the present collection, which has been frequently ascribed to De Koninck, both on account of its size, compared with other landscapes by Rembrandt, and the character of the subject, which is a favourite one with De Koninck. A fine example of De Koninck, until recently in the possession of the late Duke of Westminster at Cliveden, is the same view as the "Commencement d'Orage," though taken from another spot. It shows not only the difference of touch and style (more especially in the treatment of the sky), but also the superiority of the master to the pupil. In the "Commencement d'Orage" the painter displays a poet's appreciation of the character and charm of the plains of Holland, with their interminable sky perspectives, their delicate atmospheres, their play of wandering light, and the sense of movement arising from the passage across them of sea-born storms.

Instead of accumulating details, and losing himself in the analysis thereof, the painter has here selected a panorama of nature in Zeeland, and summarised it, concentrating the lines, the colours, the values, and the effects; sacrificing detail in the foreground in order to throw the interest into the middle distance, and conveying the sense of grandeur and motion in the sky, and the transient effects of light and shade on the plains below, with a power of imagination and a force of genius which are attributes of Rembrandt, but which are lacking in the works of De Koninck.

REMBRANDT VAN RYN.

185 PORTRAIT OF AN OLD LADY

(Supposed to be the Artist's Grandmother).

Canvas, 29½ × 24¾ inches.

An aged lady, half-length figure, life size, almost full face. Her plain widow's gown is nearly black; she wears a close black cap, which descends in a point on the forehead, and on which is a dark brooch; and a wide, double-pleated white ruff.

The cheeks are sunken and the face wrinkled and withered with age, but the dark eyes retain their brilliancy, and the expression is full of shrewdness and vivacity. Dark background, rich in tone.

Signed "Rembrandt f. 1661."

The original drawing for this portrait is in the collection of Mr. J. P. Heseltine, who also possesses the engraving in aquatint by Ryland, dated 1763.

The larger portrait, acquired by the National Gallery from the collection of Lord de Saumarez, is a portrait of the same old lady, but a three-quarter length.

Collections—Lord Charles Townshend.
Mr. John Smith.
Baron Verstolk van Soelen.

Purchased from the Verstolk Collection, 1846.

Smith, Vol. VII., p. 166, No. 516; "The astonishing effect of reality, together with the ladylike air which pervades this portrait, have ever recommended it to the admiration of the connoisseur."

Waagen, *Treasures*, Vol. III., p. 27, and Vol. IV., p. 135.

Exhibited—Manchester, Art Treasures Exhibition, 1857.
Royal Academy, Old Masters, 1870 and 1888.
Antwerp, Works of Rembrandt, 1898.
Royal Academy, Works of Rembrandt, 1899.

Carlton Gardens.

No. 185. REMBRANDT

No. 187 REYNOLDS

SIR JOSHUA REYNOLDS, P.R.A.

1723—1792. *British School.*

186 HEADS OF ANGELS.

Canvas, 20½ × 26½ inches.

Five heads of cherubs, winged and floating in a blue sky. They are portrait studies in different positions of Frances Isabella, the beautiful daughter of Lord William Gordon.

This picture is a replica of the one in the National Gallery, painted 1787, and presented in 1841 by Lady William Gordon: which differs somewhat in size and shape from the present example.

Collection—Edward Gray, Esq., of Harringhay.

Purchased at the Gray sale, 1838.

Exhibited, Manchester Art Treasures Exhibition, 1857.

Algernon Graves and W. V. Cronin, *History of the Works of Sir Joshua Reynolds, P.R.A.*, 1899, Vol. I., p. 372.

Bürger, *Trésors d'Art en Angleterre*, p. 382: "Les têtes d'enfants à cheveux d'or sont d'un ton très fin et très fleuri, dans la couleur de Rubens."

Sir Walter Armstrong, *Sir Joshua Reynolds*, 1900, p. 208.

Carlton Gardens.

SIR JOSHUA REYNOLDS, P.R.A.

187 PORTRAIT OF MRS. MONTGOMERIE.

Canvas, 30 × 24 inches.

Half length, life size, turned toward the left, but looking at the spectator; dark brown eyes, powdered hair; white gown, edged with blue; broad blue band round the waist; dark background.

Lockinge.

A Mrs. Montgomerie sat to Reynolds in 1761. *There is an entry in his journal, "Paid, 25 April,* 1761, *Mrs. Montgomerie, £*10 10 0," *and another between* 1764 *and* 1767, "*Mrs. Montgomerie, £*10." *In* 1761 *Reynolds' charge, for a head and shoulders, such as this portrait, was* 20 *guineas.*

This picture was sold at Messrs. Christie's on June 28th, 1875, *from the collection of Mr. C. R. Sharpe to Messrs. T. Agnew & Sons, from whom it was purchased, in* 1875, *by Lord Overstone.*

SIR WILLIAM BLAKE RICHMOND, K.C.B., R.A.

Living Painter. Born 1843. *British School.*

188 PORTRAIT OF LADY WANTAGE.

Canvas, 40 × 33 inches.

Three-quarter figure, life size, seated towards the right, but looking upwards to the left. She is dressed in black, and wears a fur cloak, her left hand resting on a black fur muff. A richly embroidered crimson-and-gold Oriental hanging forms the background.

Painted 1884.

Exhibited—Grosvenor Gallery, 1885.

New Gallery, Works of Sir W. B. Richmond, 1901.

Lockinge.

SIR WILLIAM BLAKE RICHMOND, K.C.B., R.A.

189 PORTRAIT OF LORD WANTAGE, V.C., K.C.B.

Canvas, 24 × 20 inches.

Bust, life size, almost profile, looking to the left. Dark blue coat and white necktie.

Painted at Lockinge 1899.

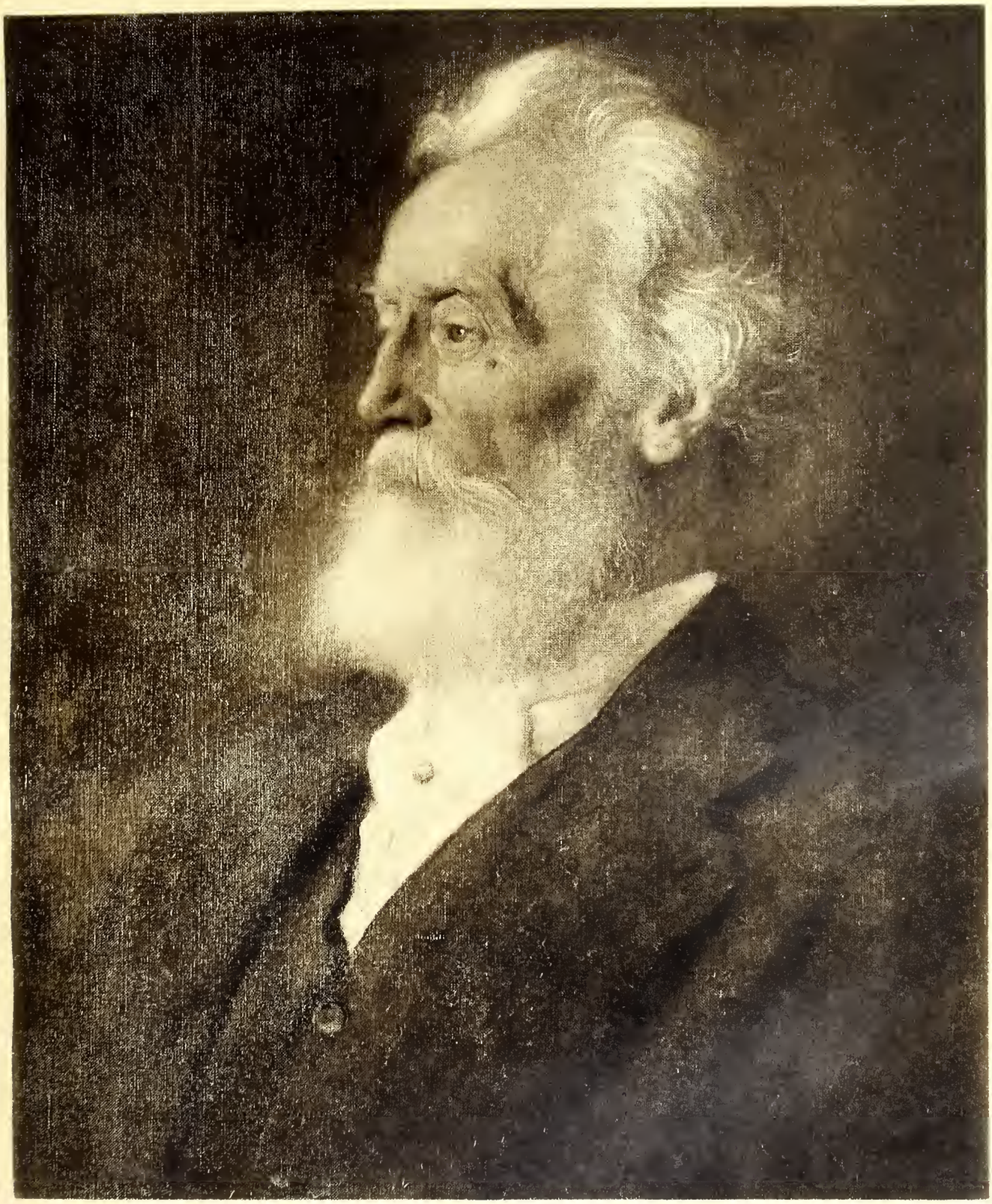
Exhibited—New Gallery, 1900.

Lockinge.

189A SKETCH FOR THE FOREGOING PORTRAIT OF LORD WANTAGE (*Vide* No. 189).

Crayon, 24 × 20 inches.

No. 188. RICHMOND



No 189 RICHMOND

SIR WILLIAM BLAKE RICHMOND, K.C.B., R.A.

190 PORTRAIT OF LADY WANTAGE.

Crayon 24 × 19½ inches.

Bust, life size, three-quarters to left, looking outward; white fichu.

Dated 1899.

Exhibited—Royal Academy, 1900.

Lockinge.

191 PORTRAIT OF MARGARET, COUNTESS DOWAGER OF CRAWFORD AND BALCARRES.

Crayon, 24 × 19½ inches.

Bust, life size, to left, nearly profile; white cap; dark dress.

Dated 1899.

Exhibited—Royal Academy, 1900.

Lockinge.

BRITON RIVIERE, R.A.

Living Painter. Born 1840. *British School.*

192 CHARITY.

Canvas, 27½ × 38 inches.

A scantily-clad beggar-girl with bare feet is seated in the snow on the doorstep of a church, sharing her crust of bread with two starving dogs—a black lurcher who feeds from the crumbs in her hand, and a white fox-terrier who places her paws on the child's knee. On the wall is a placard giving notice of a service for a charity.

Signed and dated 1870.

Purchased out of the Royal Academy Exhibition, 1870.

Engraved by F. Stacpoole, A.R.A.

Exhibited—Royal Academy, 1870.

Vienna Exhibition, 1873, where a medal was awarded to it.

A. G. Temple, "Art of Painting in the Queen's Reign," 1897, p. 238.

Lockinge.

BRITON RIVIERE, R.A.

193 THE FAREWELL OF ADONIS.

Canvas, 26½ × 34 inches.

"Hunting he loved, but love he laughed to scorn."

Adonis, a fair-haired, slightly-built youth, with old Greek loveliness of shape and dignity of carriage, is hastening with eager stride over the brow of a hill. He is lightly clad in a short, pale-hued hunting tunic and buskins; he bears on his back a quiver, and in his right hand a bow; his crimson cloak floats behind him in the breeze. His left arm and hand are outstretched as though waving an adieu to Venus, from whose arms he has fled to the free life of nature and the chase. Three white-and-tan hounds, eager for the chase, bound joyously before him, leaping at his uplifted hand. Two other dogs, one black, the other grey-brown, follow swiftly behind.

The landscape is suggestive of early autumn in its touch of rich colour; the horizon is low, the sky is deep blue, nearly covered with vivid white clouds, forming a light and brilliant background to the group.

The classic beauty of Adonis embodies the opening lines of Shakespeare's *Venus and Adonis*, from which the painter took this subject:

> "Even as the sun, with purple-colour'd face,
> Had ta'en his last leave of the weeping morn,
> Rose-cheek'd Adonis hied him to the chase."

Painted 1888.

Exhibited—Grosvenor Gallery, 1888, where it was purchased by Lord Wantage.
Guildhall Gallery, 1890.

Lockinge.

BRITON RIVIERE, R.A.

194 LADY WANTAGE AND HER EGYPTIAN DONKEY.

Canvas, 72 × 56 inches.

Three-quarter life-size figure of Lady Wantage, to left, facing, in a simple costume of creamy white, relieved by a necklace of antique blue Egyptian "charms." She stands at the side of a grey Egyptian donkey, holding the reins and leaning against the crimson velvet and leopard-skin saddle-cloth. The donkey is bending its head downwards to the left, and wears its Eastern trappings—a crimson head-stall and tassels, and necklace of blue beads and Oriental coins. Warm sunny foliage forms the background, with tufts of yellow "rag-wort" to the right, in front.

Painted 1896.

Exhibited—Royal Academy, 1897.

Lockinge

No. 193. RIVIERE

No. 194. RIVIERE

DAVID ROBERTS, R.A.

1796—1864. *British School.*

195 VIEW OF EDINBURGH.

Canvas, 48 × 84 inches.

The foreground consists of the battlements of the Castle, from which the view is taken; Arthur's seat, Calton Hill, and the Firth of Forth being visible. The Gothic statue seen in the wide street to the left is the monument to Sir Walter Scott. The sky is bright and sunny.

Signed, "David Roberts, R.A., 1847."

Overstone.

GIULIO ROMANO (GIULIO PIPPI).

1492—1546. *Roman School.*

196 THE VISION OF EZEKIEL.

Panel, 16 × 11¼ inches.

A copy of the picture by his master, Raphael, in the Pitti Palace at Florence. The original was painted in 1516, and is the same size as the copy.
Collection—Rev. J. Sanford, who obtained it in Florence.
Purchased at the Sanford sale, 1838.

Carlton Gardens.

GEORGE ROMNEY.

1734—1802. *British School.*

197 PORTRAIT OF A LADY.

Canvas, 29½ × 24½ inches.

Half-length life-size figure of a young woman of fair, rosy complexion, dark grey eyes, and powdered hair, seated on a red sofa, facing the spectator. She wears a white dress with a blue bow in front, and a broad white neckerchief over the shoulders, leaving the bosom uncovered; a black shawl falling behind is gathered round over each arm, concealing the hands. The hat, unusually large, is pale blue, trimmed with broad white ribbon.

Collection—John Partridge, Esq.

Purchased at the Partridge sale, 1874.

Lockinge.

Romney was one of the trio which included Reynolds and Gainsborough, and which gave lustre to the art of portraiture in England in the eighteenth century. He did not equal his two great contemporaries in genius, in power of drawing and colour, or in variety and scope of subject; but his portraits of women are full of charm. His work is often sketchy, and careless in the accessories, but his flesh tints are fresh, and his treatment of hair, though slight, is truthful and facile. He painted with few colours, with great breadth of treatment, and often with exceeding grace and sentiment. His favourite model was Emma Lyon (Lady Hamilton), and her graceful and dramatic poses inspired many of his best paintings. The original of the slight and beautiful portrait in this collection is unknown.

No. 197. ROMNEY

No. 198. SALVATOR ROSA

SALAVTOR ROSA.

1615—1673. *Roman School.*

198 LANDSCAPE, WITH TOBIAS AND THE ANGEL.

Canvas, $28\frac{1}{2} \times 39\frac{3}{4}$ inches.

A rocky glen, through which flows a broad tranquil river, overhung by chestnut trees, forms the foreground. On a rock on the right bank the Angel stands in radiant light awaiting Tobias, who advances from the water's edge, carrying a large fish, and preceded by his dog. Beyond the pool, broken land, well wooded, slopes upwards to the distant mountain ranges. The sky is bright, and vivid gleams fall on the hillside,

Collections—Prince Lucien Bonaparte.
Edward Gray, Esq., of Harringhay.
Purchased at the Gray sale, 1838.
Waagen *Treasures*, Vol. IV., p. 142.
Richter: "One of the greatest poets of nature in painting."
Exhibited—Royal Academy, Old Masters, 1902.

Carlton Gardens.

Salvator Rosa practised his art first at Naples, but ultimately settled at Rome. He painted with great force rugged and gloomy landscapes, but rose to a higher level when he treated, from the standpoint of the pastoral poet, subjects from Biblical history, placed in pleasant scenery, such as in the present example. He was a versatile genius, for he painted history, genre and landscape, and was, besides, a poet and musician. In his youth he was associated with bandits in the wildest part of Lower Italy, where he doubtless became imbued with the spirit of mountain and forest solitudes which he expressed in his pictures.

RICHARD ROTHWELL, R.H.A.

1800—1868. *British School.*

199 PORTRAIT OF SIR COUTTS TROTTER, BART., GRANDFATHER OF LORD WANTAGE.

Canvas, 36 × 28 inches.

Three-quarter figure, life size, seated facing spectator, with hands crossed in front.

Painted about 1832.

Ardington.

JACOB VAN RUYSDAEL.

1625—1681. *Dutch School.*

200 GRAND ROCKY LANDSCAPE, WITH WATERFALL.

Canvas, 42 × 59 inches.

A broad torrent rushes impetuously through a chasm to the right, and dashing over rocks, falls in masses of white foam among large stones, and flows in gurgling eddies to the front, impeded in its course by two great boulders. On the farther bank rises a steep hill, filling the middle distance; on the summit stands a lone house. Roofs of cottages are visible among the thick wood that clothes the ridge of the hill, and to the far left is another cottage. A broken line of bushes extends along the declivity of the hill, on which two figures are seated; one who is sketching is supposed to be the artist. In the distance to the right are hills varied with wood, and a village church spire. A bright sky, with large masses of dark grey clouds.

Signed, on the nearest rock in the stream, "J. Ruisdael (J. and R. connected").

Collections—Mr. Walker, who in 1810 purchased it from a collection at Alkmaer, in Holland.
J. Campbell, Esq.
John Smith.
M. Herris, of Brussels.
Baron Verstolk van Soelen.

Purchased from the Verstolk Collection, 1846.

Smith, Vol. VI., p. 3 (Ruysdael's biography), and Vol. VI., p. 41, No. 129.

"Ruysdael's advance is strikingly manifest in his wild Norwegian views, in which he has attained such wonderful perfection, that nothing but the sound of falling waters is wanting to complete the illusion. Of this class one is in the possession of Lord Charles Townshend, a second belongs to the Earl of Onslow, a third to Baron Verstolk de Soelen" (now in this Collection).

Waagen, *Treasures*, Vol. IV., p. 141: "The individuality of every portion is more marked, and the number of details more numerous, than in any other picture on so large a scale by Ruysdael that has come before me."

Exhibited—Manchester, Art Treasures Exhibition, 1857.
Royal Academy, Old Masters, 1871 and 1888.

Carlton Gardens.

No. 200. RUYSDAEL

Jacob Van Ruysdael, though not so astonishingly clever in details as same of his contemporaries, yet stands out as the loftiest figure of the Dutch Landscape School after Rembrandt.

"De tous les peintres hollandais" (says Fromentin in "Les Maîtres d'Autrefois," p. 289), "Ruisdael est celui qui ressemble le plus noblement à son pays. Il en a l'ampleur, la tristesse, la placidité un peu morose, le charme monotone tranquille. Avec des lignes fuyantes, une palette sévère—des horizons qui n'ont pas de limites, des ciels gris dont l'infini se mesure —il nous a laissé un portrait de Hollande, je ne dirai pas familier, mais intime, admirablement fidèle, et qui ne vieillit pas. Il y a dans le peintre un homme qui pense, et dans chacun de ses ouvrages une conception. Une peinture de Ruisdael, quel que soit, est une peinture entière, pleine et forte, en son principe grisâtre en haut, brune ou verdâtre en bas, qui paraît obscure de loin, qui se pénètre de lumière quand on s'en approche!"

His colour is monotonous, strong, harmonious, but hardly rich. It varies only from green to brown, and is founded upon a ground of bitumen. It has but little "éclat," and is not always attractive. Yet he is unique. The "Mill on the Meuse," in the Amsterdam Gallery, is considered his masterpiece. Little is known of his life. He was a generation younger than Van Goyen—a friend of Berghem—and the younger brother of Solomon Ruysdael. There is no evidence that he ever travelled beyond Holland and Guelderland, though his waterfalls and hills and rocks suggest the scenery of Norway or the wilder parts of Germany. He is said to have utilised studies and drawings of Everdingen for these compositions. He is believed to have died in poverty in the almshouse of Haarlem.

JACOB VAN RUYSDAEL.

201 LANDSCAPE, WITH AVENUE.

Canvas, 42 × 50¼ inches.

A quiet forest scene with a clear stream flowing tranquilly towards the foreground. To the right a road leads through the wood on the river bank; a fine oak and the broken trunk of a tree are by the roadside. Some old pollard oaks bend over the water, and a short distance away a man is seen driving two cows along the bank. Farther away is rising ground, well wooded, and blue hills beyond. Warm white clouds, with shadows of a delicate grey, float across a clear blue sky. Probably an early work of the master.

Signed with monogram "J. V. R."
Collection—M. Rhony, of Paris.
Purchased at the Rhony sale, 1846.
Waagen, *Treasures*, Vol. IV., p. 142.
Exhibited—Royal Academy, Old Masters, 1888.

Carlton Gardens.

JACOB VAN RUYSDAEL.

202 RIVER SCENE, WITH WATERFALL.

Canvas, 27 × 21 inches.

A waterfall rushing forward and foaming among rocks completely fills the centre and foreground. On the right is a bank with a group of trees, and in the middle distance is seen a château, surrounded by trees, with a lofty hill beyond and other hills more distant. A grey withered tree-trunk is on the left bank, The effect is that of early evening, the sun being low on the right, with dark clouds advancing on the left.

Signed J. v. R.
Collection—Duke of Brunswick, at Wolfenbüttel.
Smith, Vol. VI., p. 103, No. 332.
Waagen, *Treasures*, Vol. IV., p. 135.

Carlton Gardens.

JACOB VAN RUYSDAEL.

203 WOODED LANDSCAPE.

Canvas, 19½ × 25 inches.

A tranquil woodland scene. To the left a roadway winds through a wood, and towards the foreground passes over a flat bridge of planks, on which is a woman carrying a bundle on her head and leading a small boy. A low broken tree-trunk is seen amid the dense growth of underwood on the bank that slopes down to a pool on which the light strikes brightly. Trees rise on the bank to the right of the stream against a clear sky.

An excellent example of the painter's earlier time, when he mainly confined himself to such subjects as sedgy pools and unfrequented roads passing through tangled copse and wood, which he painted with admirable truth and high finish, as in the present picture.

Signed with the painter's monogram.
Collection—Edward Gray, Esq., of Harringhay.
Purchased at the Gray sale, 1838.
Waagen, *Treasures*, Vol. IV., p. 133.

Carlton Gardens.

No. 203. RUYSDAEL

JACOB VAN RUYSDAEL.

204 THE WINDMILLS.

Panel, $9\frac{3}{4} \times 13\frac{1}{2}$ inches.

A windmill stands on the high bank of a river among trees and red-tiled houses; another windmill is seen farther off on the bank. The river fills the foreground and flows away to the distance, reflecting the various objects on the banks. The sky is bright, with a broad black overshadowing cloud.

Collection—Marquis de Calviere, until 1841.

Purchased 1841.

Waagen, *Treasures*, Vol. IV., p. 146: "A charming little picture of intense feeling for nature, and masterly treatment."

Carlton Gardens.

ANDREA DEL SARTO (ANDREA D'AGNOLO).

1486—1531. *Florentine School.*

205 A PIETÀ.

Canvas, $42\frac{1}{2} \times 49$ inches.

The figure of the dead Christ, with red drapery across the loins, is stretched in the sepulchre on a white sheet, the head supported by an angel. Another angel at the Saviour's feet holds a broken reed. Both have red and blue tipped wings. By the Saviour's side is the "Mater dolorosa" clasping her hands in grief. A dark olive curtain composes the background.

This picture is a replica of the one in the Belvidere Gallery at Vienna.

Purchased 1878, at Christie's.

Overstone.

Andrea del Sarto, called "Andrea senza errore" (the faultless painter), embodies the climax of Florentine art immediately before the decadence of the sixteenth century. He was a follower of Fra Bartolomeo, and was bred in the school of Piero di Cosimo. Fine colour, splendid execution, and a grand style mark both his frescoes at Florence and his easel pictures, usually of sacred subjects.

SASSOFERRATO (GIOVANNI BATTISTA SALVI).

1605—1685. *Roman School.*

206 VIRGIN AND SLEEPING CHILD, "PARCE SOMNUM RUMPERE."

Canvas, oval, 25½ × 32½ inches.

The Madonna, in a pale yellow dress, her head covered with a blue mantle, and her hands crossed upon her breast, is bending in adoration over the sleeping Child, who is lying upon pale red drapery, with cushions under his right arm. A blue curtain descends on the left.

Collection—Mr. Danberry.

Purchased 1840.

Carlton Gardens.

Sassoferrato was a follower of the Carracci, though he imitated, and not without success, the earlier masters of the sixteenth century. In his domestic treatment of sacred subjects, such as Holy Families, he appears as the forerunner of the modern Romantic School.

ARY SCHEFFER.

1795—1858. *French School.*

207 PORTRAIT OF LADY TROTTER.

Canvas, 69½ × 32 inches.

Lady Trotter was the daughter of the Hon. Alexander Gordon (Lord Rockville) and of his wife, the Countess of Dumfries. She married Sir Coutts Trotter, Bart. (No. 199), and became the mother of Mrs. Lindsay (wife of General James Lindsay of Balcarres) and through her, the grandmother of Sir Coutts Lindsay, Bart., Margaret, Countess of Crawford and Balcarres, Mrs. Holford, and Lord Wantage. This portrait was painted, about 1852, at St. Germain-en-Laye, where Lady Trotter resided.

Three-quarter length, life size, seated, nearly full face, looking outwards; in a dark grey dress with widow's white cap, collar and cuffs; her folded hands resting on her lap.

Ardington.

Ary Scheffer, the son of a Dutch painter at Dordrecht, came early to Paris, and studied under Guérin. He, however, rebelled against the pseudo-Classic School, and became one of the most ardent Romanticists of his day. His best works, chiefly historical, mythological, or religious subjects, display excellent drawing, purity and loftiness of feeling, but his colour is somewhat cold. Many of his portraits are of great beauty, and marked, as in this one, by a quiet intensity of expression.

No. 207. ARY SCHEFFER

ARY SCHEFFER.

208 PORTRAIT OF GENERAL JAMES LINDSAY (OF BALCARRES),
FATHER OF LORD WANTAGE.

Crayon, 20½ × 16 inches.

Head only, life size.
Signed "Ary Scheffer à Mad[lle] Marie Lindsay" (Mrs. Holford).

Lockinge.

BARTOLOMMEO SCHIDONE.

1580—1615. *School of Parma.*

209 HEAD OF A YOUNG GIRL.

Canvas, 17½ × 14 inches.

Half-length figure of a young girl in a pale crimson dress, with brown hair falling in long curls to the neck and her hands resting on some dark object.

Carlton Gardens.

Schidone of Modena is said to have been a minor follower of the Eclectic School of the Carracci, though partaking of the manner of the "Naturalisti." His work, however, exhibits a study of Correggio. Most of his works are at Naples.

This picture has also been attributed to the Spanish School, possibly to Morales.

A. M. SEITZ.

Living Painter. Born 1830. *Modern German School.*

210 ANGEL RELEASING ST. PETER FROM PRISON.

Canvas 45½ × 30 inches.

Half-length figures, rather above life size, of St. Peter and the Angel, seen through the iron bars of the prison, which extend over the whole of the picture.

Signed, on the bars, "M. Seitz, Rome, pinx."

Painted, and purchased, in Rome, 1852.

Overstone.

A. M. SEITZ.

211 THE GIRLHOOD OF THE VIRGIN.

Panel, tempera, 13½ × 13½ inches.

In the diamond-shaped centre is St. Anna, seated on a wooden bench. She holds an open book to the Virgin, who kneels before her. St. Joseph, with a sickle and sheaf of corn, is ascending some steps to the left. In the medallions at the corners are represented in grisaille—The Annunciation, the Prophet Ezekiel, with a scroll, and a figure recording the Gospels.

Signed, "A. M. Seitz, Rome, 1852."

Purchased in Rome, 1852.

Carlton Gardens.

CESARE DA SESTO

(Attributed to).

1470?—1524. *Milanese School.*

212 THE INFANT SAVIOUR AND ST. JOHN.

Panel, 8½ × 11½ inches.

The Infant Jesus is embracing the little St. John. Both children are undraped and are seated, facing each other, on a green couch; rose-coloured hangings forming the background, the centre part of which is in shadow. A golden stellate glory surrounds the Saviour's head; St. John holds his cross.

This composition was a favourite "motif" with painters of the Milanese School. Possibly it may have been derived from an original sketch by Leonardo da Vinci, and repeated with variations by his pupils and followers. In the Gallery at Naples is a picture of the same subject by Cesare da Sesto (*vide* C. Blanc's "École Lombarde"), in which the background closely resembles that of the present example, though the shape is square.

This picture has been ascribed to other followers of Leonardo, of whose works some have a Flemish character, recalling the style of Quentin Matsys, to whom Dr. Waagen attributed this picture, which he describes as "attractive in motive, pure in feeling, clear in drawing, and careful in finish."

Purchased 1848.

Waagen, *Treasures*, Vol. IV., p. 145.

Lockinge.

Cesare da Sesto was born near Milan, and was a follower of Leonardo da Vinci; later on he visited Rome, and was greatly influenced by Raphael—"au nom de Césare s'attache la gloire d'avoir imité Leonardo sans le copier, d'avoir été l'écho poétique de ce grande homme." His finest work, a Holy Family, formerly belonging to Lord Monson, and now in the possession of the Marquess of Carysfort, was long ascribed to Leonardo himself. A Madonna enthroned between two Saints, formerly Lord Acton's, is now in Sir Frederick Cook's collection at Richmond.

JAMES J. SHANNON, A.R.A.

Living Painter. Born 1862. *British School.*

213 PORTRAIT OF VIOLET, MARCHIONESS OF GRANBY.

Canvas, 72 × 72 inches.

Whole-length figure, life size, seated, facing the right, with the face almost in profile; the hands disposed on either arm of the chair, and the feet resting on a large blue cushion. The costume is an evening dress of pale warm tints of grey; a cloak of similar tone is over the right arm of the chair, and a posy of roses is fastened at the left shoulder. Rich tapestry descends to the brown oak floor, and forms the background to the figure.

The background is taken from an old panelled room at Haddon Hall.

Painted 1895.

Lockinge.

FRANZ SNYDERS.

1579—1657. *Flemish School.*

214 DEAD GAME AND FRUIT.

Canvas, 72½, × 53¼ inches.

A dead fawn, life size, is suspended by one leg from a circular iron meat-hook, the head resting upon a dresser below; a kid, a brace of partridges, and a string of smaller birds hanging near. The dresser is covered by a white cloth, and on it stands a basket containing various fruits (apples, pears, plums, and grapes), from which a monkey is stealing, his companion being seated in a window near. A large red lobster on a blue and white dish is conspicuous to the right, and near the wall is a boar's head.

Signed in left corner, "F. Sniders fecit."

Purchased 1862.

Carlton Gardens.

Snyders was a pupil of Peter Breughel the younger, but was much influenced in later life by his friend and associate Rubens. His early works are chiefly representations of still life—dead game, fish, vegetables, and fruit—in which he is unsurpassed; and he reproduced the characteristic qualities of their surface with a fine sense of colour, a large method of handling, and incisive force of touch. In his later works he frequently introduced life-size figures, and also painted hunting scenes—boar hunts, etc., with great vigour, and with lifelike sense of movement in the animals.

No. 213. SHANNON

FRANZ SNYDERS.

215 FRUIT.

Panel, 17 × 24½ inches.

On a table covered with a red cloth stand a silver-gilt tazza and a blue and white faïence basin filled with fruit—quinces, peaches, figs, and plums, with branches of a currant tree. Purple plums, filberts, strawberries, and figs are lying on the red-covered table, with a fruit knife near. A bird has alighted on the rim of the basin, and is eating a strawberry.

Purchased 1862.

Carlton Gardens.

SPANISH SCHOOL.

PAINTER UNKNOWN.

216 AN ARMENIAN GIRL.

Canvas, 14½ × 11 inches.

Life-size head of a girl. Her face is turned towards the left; her head is enveloped in closely drawn brownish purple drapery, to adjust which she raises her right hand, while with her left she holds the white Eastern veil, which she has lowered from her face.

In the Sanford Collection this picture was ascribed to Velasquez; but there does not seem to be adequate reason for this attribution. nor can it be definitely assigned to any known painter.

Collections—Ceritani Gallery, Florence.
Rev. J. Sanford.

Purchased at the Sanford sale, 1838.

Waagen, *Treasures*, Vol. IV., p. 145.

Curtis, *Works of Velasquez*, No. 81ⁿ.

Exhibited—Guildhall Gallery, Exhibition of Spanish Painters, 1901.

Carlton Gardens.

CLARKSON STANFIELD, R.A.

1798—1867. *British School.*

217 CASTLE OF ISCHIA.

Canvas, 56 × 91 inches.

The view is taken from the mole which unites the island to the castle of Ischia, looking towards the lofty rock which rises sheer from the sea, surmounted by the castle (built by Alfonso I. of Arragon), and crowned on its highest part by a church. The waves of a stormy sea break wildly against the mole, which is thronged with people anxiously watching the fishing vessels that are being driven on to the rock. One man is throwing a rope to rescue a boat; a lad is sitting in the foreground, with a basket and other objects round him, looking on; and a party of artillery-men are struggling against the storm in charge of a gun, drawn by country horses led by a peasant, on its way to the castle. The driven clouds are rent by the wind, and dark, heavy masses surround the clear bright space of sky beyond the castle to the right. The cliffs of Capri are seen in the distance.

The following extract from Stanfield's Journal has reference to the subject of this picture:—"On Monday, December 24th, 1838, it blew a heavy gale from the south-west; several small craft from Procida and Baiae, moored without the mole that connects the castle with the town of Ischia, parted from their moorings, and one, a felucca, was entirely wrecked, and it was with difficulty the crew were saved."

Collection—G. Knott, Esq., for whom it was painted.

Purchased 1845.

Engraved by E. Goodall, and published by the Art Union of London in 1844.

Exhibited—Royal Academy, 1841.

Lockinge.

In "Modern Painters," Vol. I., pp. 119, 120, *Ruskin alludes to Stanfield and to this picture:—*

"He is the leader of the English Realists, and perhaps among the more remarkable of his characteristics is the look of common sense and rationality which his compositions will always bear when opposed to any kind of affectation. . . . The Castle of Ischia gave him a grand subject, and a little more invention in the sky, a little less muddiness in the rocks, and a little more suggestion in the sea, would have made it an impressive picture; it just misses the sublime, yet it is a fine work."

No. 217. STANFIELD

CLARKSON STANFIELD, R.A.

218 KITCHEN OF AN INN AT AMALFI.

Canvas, 30 × 25 inches.

Under a rude open archway built against a rock an old woman stands at a table preparing macaroni; a boy is looking on. A girl in a red skirt is carrying a basket, and on the ground are scattered various vegetables, an earthen dish with fish, and a kettle. Houses stand on the ledges of the steep cliff above.

Waagen, *Treasures*, Vol. IV., p. 134.
Exhibited—Royal Academy, Old Masters, 1870.

Carlton Gardens.

219 MACARONI MILL AT AMALFI.

Canvas, 30 × 25 inches.

The precipitous sides of a ravine are connected by a bridge, and a lofty hill rises beyond. In the middle distance a picturesquely dressed figure is standing, and to the right a woman is carrying a jar on her head, with a little boy at her side.

Waagen, *Treasures*, Vol. IV., p. 133.
Exhibited—Royal Academy, Old Masters, 1870.

Carlton Gardens.

JAN STEEN.

1626—1679. *Dutch School.*

220 TWELFTH NIGHT.

Panel, 16½ × 22½ inches.

The interior of a room, with a jovial party of sixteen persons merry-making, most of them disposed around a long table. Among them may be observed a thin-faced woman with a well-fed rosy infant in her arms, on whose right is an old man in an elbow chair, holding up, with both hands, a goblet of wine, and at the same time joining heartily in the general chorus; behind him are an old woman and a girl, the former singing from a paper she holds in her hand. A tall thin man is playing a hurdy-gurdy, the keys of which a merry boy, with his hat under his arm, is watching, while another youth accompanies the instrument on a pipe. Nearer the foreground are a boy and a girl on the floor; the former playing with a tobacco-pipe, the latter with a pewter tankard. A spaniel dog and a great variety of objects are scattered about.

On a rude iron chandelier are inscribed the words "Soo Dovde," being the first words of the old Dutch proverb, "As the old people sing, so pipe also the young."

This picture is also known as "Joueur de Connemase" and "St. Nicholas' Day."

Signed, on the floor below the large barrel, "J. Stein" (J. and S. connected).

Collections—Chevalier Francottay, until 1816.
Chevalier Erard.
Mr. John Smith, of the Catalogue Raisonné, until 1828.
Baron Verstolk van Soelen.
Purchased from the Verstolk Collection, 1846.

Smith, Vol. IV., p. 16, No. 51, where it is entitled "The Hurdy-Gurdy Player."

Waagen, *Treasures*, Vol. IV., p. 143: "In point of solid and careful execution, this is a first-rate specimen of his art."

Exhibited—Manchester, Art Treasures Exhibition, 1857.
Royal Academy, Old Masters, 1890.
Guildhall Gallery, 1892.

Carlton Gardens.

Jan Steen, a member of the Corporation of Painters at Leyden, was the pupil of his father-in-law, Jan Van Goyen, and a follower of Adrien Van Ostade. As the keeper of a tavern he had ample opportunity of studying low Dutch life. His execution is masterly, and he gives, as in this picture, the effect of accidental combinations to the most skilful arrangement of crowded groups.

No. 220. JAN STEEN

JAN STEEN.

221 THE ALCHEMIST.

Canvas, 39 × 31½ inches.

Full-length figure, and life size. An alchemist, in a loose grey jacket and trousers, and a brown cap, is seated before a furnace and crucible; he turns towards a woman who has entered on the left. She is crying as she listens to a man reading a paper which seems to tell her that her valuables, after being melted, have only yielded a small amount of precious metal. Leaning towards her is a man angrily protesting that they were worth no more, while a stout elderly man in a black cap is entering the amount in a book. Various articles appertaining to alchemy are scattered about; a bookshelf is seen with ledgers, and a placard bearing the words "Theofrastus Pareselsis Esho." The practice of alchemy was revived in Holland in the seventeenth century, and became a frequent subject with Teniers, Jan Steen, and other painters of the Dutch School.

Signed and dated 1668.

Collection—Colonel Bourgeois.

Engraved by François Godefroy, under the title of "Les Souffleurs et la Paisanne Crédule."

Exhibited—Royal Academy, Old Masters, 1871.

Waagen, *Treasures*, Vol. III., p. 27, and Vol. IV., p. 137.

Carlton Gardens.

HENDRIK VAN STEENWYCK (THE YOUNGER).

1580—1649. *Flemish School.*

222 A CATHEDRAL NAVE.

Panel, 6 × 7½ inches.

Miniature view of the nave of a cathedral, probably Antwerp. Severe Gothic style, the choir terminating in an apse beyond the screen. The light falls from the north transept, and through an open door and lancet window of a chapel to left, and touches the blue organ-shutters, Groups of varied figures are standing about; three are near the choir screen, two are walking up the nave by the pulpit, and a market woman is near an altar. In the foreground, a gentleman with his hat on, and cloaked, is greeting a lady; his attendant, a youth, stands behind him; an old woman is on the right, and another is seated at the base of the pillar to the left.

Painted with extreme minuteness and architectural detail.

Signed and dated "H. v. St. 1611."

Lockinge.

Steenwyck was the pupil of his less distinguished father, and fellow-scholar with Pieter Neefs. He worked at Antwerp, and about 1629 *went to England, and was patronised by Charles I. He painted architectural backgrounds for many of Vandyck's pictures.*

THOMAS STOTHARD, R.A.

1755—1834. *British School.*

223 JACOB'S DREAM.

Canvas, 49 × 39 inches.

In the centre of the picture Jacob, a full-length figure in a blue coat, with a red garment over his knees, is reclining on rocks in deep slumber; his head rests on his left arm while his right is extended on the rock. His shepherd's crook and a bundle are at his side.

Above him the dark clouds open and reveal the radiant vision of the ladder-steps, with angels ascending and descending. On the lower steps stand two angels. One, robed in dark red, looks down upon Jacob; the other, in pale grey, gazes upwards, where other angels soaring aloft are vanishing in the glory of heaven.

Engraved in Macklin's Bible.

Waagen, *Treasures*, Vol. IV., p. 134.

Exhibited—Royal Academy, 1792.

Royal Academy, Old Masters, 1871 and 1894.

Mrs. Bray, *Life of Stothard*, p. 116:—

> "'Jacob's Dream' is one of his most beautifully conceived compositions. There is a quiet repose in the youthful sleeper, the most easy and natural. In grace and beauty nothing can surpass the ascending and descending angels, which form the glorious vision of his mind. And how admirably has Stothard shown that Jacob is under the influence of a dream by the action of the foot! He fancies that he is ascending the ladder. That slight but exquisite indication is a touch of genius of the highest order."

Carlton Gardens.

In 1842 *an effort was made to purchase this picture for presentation to the National Gallery, which, however, failed. Mr. C. R. Leslie, R.A., in a letter on the subject in* 1842 *to Mr. D. Thomas White, says: "I never saw any work by Stothard I should be more desirous of possessing; and it is my earnest wish that this exquisite picture may be introduced into the collection that belongs to us all. The subject is one of the greatest difficulty, yet it was one for which the genius of Stothard was eminently fitted. With him the* supernatural *never became the* unnatural, *and that simple and modest grace, which his admirable taste never permitted him to overstep, is here in perfect accordance with the sublimity of the subject. Stothard was condemned by the neglect of the professed patrons of art to sell his fine mind, for life, to the booksellers, and was thus led to adopt a slight and sketchy style which, however beautiful in his small drawings, did not always satisfy in his oil pictures. But this manner, instead of being a defect, appears to me in the 'Jacob's Dream' to constitute one of its greatest charms; for a hand like Stothard's, accustomed to a slight and rapid touch, would alone have given that shadowy look proper to the subject, and which is in this instance combined with exquisite colouring."*

No. 223. STOTHARD

THOMAS STOTHARD, R.A.

224 BUNYAN'S *PILGRIM'S PROGRESS.*

A series of sixteen small oval pictures, each 6 × 7½ inches, illustrative of scenes from the "Pilgrim's Progress," sketchfully executed, but very graceful in composition and in sentiment. His conception and rendering of the forms of angelic beings, both in these drawings and in the "Jacob's Dream" (No. 223), are singularly poetical and beautiful.

Waagen, *Treasures*, Vol. IV., p. 139.
Engraved in the illustrated edition of *Pilgrim's Progress*, published in 1788.
Exhibited—Royal Academy, Old Masters, 1871.
Mrs. Bray, *Life of Stothard*, p. 237.

Lockinge.

THOMAS STOTHARD, R.A.

225 RICHARD CŒUR DE LION RECEIVING THE CHURCH'S BLESSING BEFORE DEPARTING ON THE CRUSADES.

Canvas, 21 × 30 inches.

Richard. bareheaded, and raising his sword by the hilt, is kneeling on a cushion and bowing his head before the Bishop, a white-headed, venerable man, who is attended by two acolytes in white. Other figures are in the background, among them a squire in armour, holding the spear, and a youth bearing the shield of the Crusader.

Carlton Gardens.

GEORGE STUBBS, A.R.A.

1724—1806. *British School.*

226 TWO FAVOURITE OLD HUNTERS.

Canvas, 27 × 38 inches.

A bay horse, and a bay mare with white hind-legs and white face, stand facing each other in a landscape by a river, with a group of trees on the near bank, and others beyond.

Signed, "Geo. Stubbs, pinxit, 1790."
Exhibited—Manchester, Art Treasures Exhibition, 1857.

Overstone.

Stubbs was a well-known painter of animals and of hunting scenes. He also devoted much attention to the study of the anatomy of the horse, upon which he wrote a book, with plates engraved by himself, published 1776.

DAVID TENIERS (THE YOUNGER.)

1610—1690. *Flemish School.*

227 LA FEMME JALOUSE.

Panel, oval, 12½ × 9 inches.

A young woman, in a grey jacket and petticoat and bluish apron, is seated at a small table, with a glass of wine in her hand. She is listening to the gallantry of an elderly peasant, who sits beside her, with his right hand upon her shoulder, while his left hand holds a flagon of wine. His jealous wife is observing them from a small window on the left, on the shutter of which is perched an owl.

Signed.

Collections—M. le Comte de Vence until 1750.
M. Blondel de Gagny until 1776.
M. Beaujon until 1787.
M. la Borde Mereville until 1802.
Edward Gray, Esq., of Harringhay.

Purchased at the Gray sale, 1838.

Engraved by J. P. le Bas, and published under the title of "La Femme Jalouse."

Smith, Vol. III., p. 283, No. 74: "An excellent picture."

C. Blanc: *École Flamande.* Engraved.

Waagen, Vol. IV., p. 143: "A little gem."

Exhibited—Guildhall Gallery, 1895.

A version of this subject on a wider canvas, in which four other figures are introduced in the background to the right, is in the Collection of Mr. Rudolphe Kann, in Paris.

Carlton Gardens.

In the early years of the seventeenth century arose a movement in the direction of realistic representation of low life, which affected not only the works of the rising Flemish school, but also Spanish art and literature. Teniers may be considered the leading exponent of this realistic school in Flanders, as Velasquez was in his early days in Spain. Teniers was distinguished as a "genre" painter, or illustrator of the life and manners of the people of Antwerp. His touch is light and sparkling, his colour bright and silvery, and his works are rendered attractive by their picturesque arrangement, their delicately balanced general keeping, and the exquisite harmony of colouring in every detail. Besides his very numerous and varied oil paintings, he excelled as a designer of Tapestry, many of the finest panels of Flemish seventeenth-century tapestry being taken from his drawings, and known as "Tenièrcs." In these the figures are on a larger scale than is usual in his paintings; the treatment is broad and decorative, and the landscapes are of great beauty and varied incident. Two sets of tapestry panels designed by him are in this collection. Unbroken success and easy achievement marked Teniers' long career. He was the friend of Rubens and

No 227 TENIERS

son-in-law of Jan Breughel; he was Court painter and Groom of the Chamber to the Archduke Leopold, Stadtholder of the Spanish Netherlands, and Philip IV. of Spain built a special gallery at Madrid for his pictures.

Mons. Paillot de Montaban, in his "Traité de la Peinture," 1825, says:—

"*Le secret de Teniers, c'est sa grande connaissance et son grand sentiment de la perspective. Il l'appliquait non seulement aux formes, aux lignes, mais aux tons, aux teints, et à la touche. Outre ce moyen, le plus puissant de la peinture, il entendait l'art de combiner le clair obscur, et beaucoup mieux encore, l'art de combiner les teintes. Les effets de Teniers sont toujours très débrouillés, ils sont aériens, naïfs et légers. Point de ce vaporeux qui n'est que la ressource de certains ignorants—point de ces tenèbres générales au milieu desquelles scintille un point aigu de lumière —son grand art, c'est de taire son secret. De prime abord vous ne remarquerez aucun artifice, tant son système est naturel, mais si l'on y réfléchit, on découvre, malgré son adroite bonhomie, toutes les causes, tous les calculs, tous les artifices.*"

DAVID TENIERS (THE YOUNGER).

228 THE ALCHEMIST.

Panel, $13\frac{3}{8} \times 18\frac{1}{4}$ inches.

An aged man in a long grey coat edged with fur is seated before a furnace blowing with hand-bellows at a charcoal fire, over which is a crucible. Two men are seen at the back, one of them seated at a table, while above, through a window in the wall, a man is looking down into the room. Various articles connected with the craft are lying about on the floor and on the shelves.

Collection—Baron James de Rothschild until 1840.
Purchased 1840.
Waagen, *Treasures*, Vol. IV., p. 131.
Exhibited—Royal Academy, Old Masters, 1871 and 1888.

Carlton Gardens.

DAVID TENIERS (THE YOUNGER).

A pair of landscapes, with figures. On panel, each $6\frac{3}{4} \times 9\frac{1}{2}$ inches.

229 A roadside inn; to right figures standing and sitting in the doorway, watching a man and woman dancing on the road in front to the music of a man playing on bagpipes.

230 A house on a bank to left; two men on the road in front, one seated, conversing; another walking rapidly away; distant landscape.

Lockinge.

DAVID TENIERS (THE YOUNGER).

231 LES PHILOSOPHES BACCHIQUES.

Panel, 13 × 17⅜ inches.

An interior of a tavern with seven figures; two of them are seated at a small table in the middle; a third stands behind them filling his pipe; another jovial fellow is seated in front on a three-legged stool, with a glass in one hand and a pipe in the other. Two other men are at the fire, and a woman quitting the room is turning to look back.

Collections—M. le Comte de Vence, until 1750.
M. Danoot, Brussels, until 1839.

Purchased, through Mr. Buchanan, 1839.

Inscribed on the back, "'Les Philosophes Bachiques' de la Collection de M. Danoot, 1829."

Engraved by J. P. Le Bas, and published under the title of "Les Philosophes Bachiques."

C. Blanc, *Ecole Flamande.* Engraved.

Smith, Vol. III., p. 282, No. 70.

Waagen, *Treasures*, Vol. IV., p. 132.

Exhibited—Royal Academy, Old Masters, 1871 and 1888.

Carlton Gardens.

Both this picture and No. 227 ("La Femme Jalouse") were in the Gallery of M. le Comte de Vence, in which was also Rembrandt's "Commencement d'Orage," No. 184.

JAMES CRAWFORD THOM.

Living Painter. *British School.*

232 LANDSCAPE—EVENING.

Canvas, 16½ × 35 inches.

Exhibited—Royal Academy, 1867.

Purchased 1867,

Ardington.

No. 233. TINTORETTO

TINTORETTO (JACOPO ROBUSTI).

1519—1594. *Venetian School.*

233 JUPITER NURSED BY THE MELIAN NYMPHS.

Canvas, 14 × 34 inches.

According to Hesiod, Jupiter was saved from the fate of the other children of Cronos, who swallowed them, by the device of his mother, Rhea, who gave Cronos a stone wrapped in a cloth, which he took for his son. Rhea concealed the babe in a cave in Mount Dicte in Crete. He was there nursed and brought up by the nymphs Thisoa, Neda, and Hagno. In this picture the three nymphs are represented as engaged in tending the infant God in the seclusion of a sylvan forest glade, one of those lovely spaces in a wood where the trees unclose a little, shaded on the left by a grove of broad-foliaged chestnut trees, and watered on the right by a river flowing tranquilly through an open valley, with distant woods and hills beyond. One of the nymphs is seated under two trees in the centre of the picture, holding the child to the breast of her sister nymph, who kneels before her, while another, standing to the left, bends down to watch the infant. These three figures are attired in rose-red robes of radiant hue, with draperies of silvery blue and white; their auburn hair braided with strings of pearls. Farther away, to the right, an attendant nymph, in a purplish grey garment, is bending over the river, washing some linen. The painting is thin and sketchy, but powerful; and the play of silvery light on the rosy vesture of the nymphs tells with brilliancy against the quiet tones of the sky and landscape, and the green depths of the forest.

Collection—William Graham, Esq.

Purchased 1886 at the Graham sale at Christie's.

Exhibited—Royal Academy, Old Masters, 1875.

Lockinge.

Tintoretto is pre-eminently the painter of space and life and movement. Ruskin says of him that he "stands alone among the dead masters, being the first who introduced the lightness and confusion of touch which are expressive of the effects of luminous objects, seen through large spaces of air." The present example displays on a small scale the breadth and freedom of treatment that distinguish his larger works. The graceful bending attitudes of the two standing figures are especially characteristic of the master, and show his power of arresting a movement, however transient. His habit of making small clay models of his figures, and drawing from them, enabled him to master the problems of foreshortening.

The treatment of the background shows how in the Venetian school, founded by Bellini, landscape emerged from its place of mere background, however beautiful, and became pointedly united with human action. Titian

Giorgione, and Tintoretto began to perceive the dramatic movement of nature, and from them the modern ideal of landscape took its birth.

In this small picture Tintoretto has inspired the Greek legend with the intense vitality of beauty; he has grasped the idyllic charm of a scene which binds together in modulated unison the landscape and the people who inhabit the landscape. As has been said by J. A. Symonds of Tintoretto's "Marriage of Bacchus and Ariadne," at Venice, it is a "poem of feeling and fancy—a romance of aerial lights and shades—a symphony of delicately blended hues—a play of attitude and movement transitory."

TINTORETTO (DOMENICO ROBUSTI)

(Attributed to).

1562—1637. *Venetian School.*

234 WAITING FOR THE MIRACLE.

Canvas, 43 × 39 inches.

A crowd of people—half-length figures, about half life size—occupies the front and right side of the composition. They are standing at the foot of a balustraded stair leading to a church porch; some are leaning on a marble platform in the foreground. All are gazing upwards in anxious expectation of the coming event, their attention fixed on the church door, towards which, high up on the right, a man, seen in profile, is eagerly pointing, his outstretched arm dominating the crowd below, and forming the chief incident in the picture. In the distance is seen the right side of an open street, and an archway of rich architecture, with people on the balconies and at the windows of the palazzos facing the church.

Collection—William Graham, Esq.
Purchased at the Graham sale, 1886.

Lockinge.

Domenico was the follower of his father, Jacopo Robusti, and possessed much of his facility in painting. He is chiefly noted for his portraits, and he also did much decorative painting for the Ducal Palace and other buildings at Venice.

No. 234. DOMENICO TINTORETTO

No. 235. TITIAN

TITIAN (TIZIANO VECELLIO).

1477—1576. *Venetian School.*

235 THE LAST SUPPER.

Canvas, 29¼ × 40¼ inches.

A finished study for, or sketch from, the great picture painted by Titian for the Refectory of the Convent of the Escorial, near Madrid.

The table is spread in a spacious apartment of classic architecture. In the centre a large open archway, supported on either side by two columns (partially fluted spirally), dominates the scene. Beyond is a distant twilight landscape of a valley between low sloping hills, lighted by a vast expanse of sunset sky. From the centre of the archway is suspended a lighted candelabrum, and rays from heaven shed a flood of light on the scene below.

The Saviour is seated at the centre of the table; His left hand rests on the shoulder of St. John, whose head, supported on his hand, is bowed down in grief. Judas is seated at the right end of the table, endeavouring to conceal the bag, as he turns towards a disciple who has just risen; while at the opposite end another disciple turns to address an attendant who wears a turban. The other apostles express by their attitudes their consternation at the suggestion that "one of you shall betray Me." A dog lies underneath the table.

Collection—Benjamin West, P.R.A.

Purchased from his son Raphael West, 1834.

Waagen, Vol. IV., p. 142.

Crowe and Cavalcaselle, *Life of Titian*, Vol. II., pp. 349, 350. These authors suggest the possibility of this sketch being an unfinished copy by Navarrete (El Mudo).

Exhibited—Royal Academy, Old Masters, 1888 and 1902.
New Gallery, Venetian Art, 1894.

Lockinge.

Titian, though he appears never to have himself visited Spain, received numerous commissions from both Charles V. and Philip II., to whom he addressed numerous letters respecting them, with frequent complaints at the lack of expressions of approval, and of neglect and delays in payment. From 1558 *to* 1563 *he was occupied upon the "Last Supper," which he completed at the age of eighty-six. In a letter to Philip II. dated* 1563 *he says: "I shall in a few days have brought to completion a picture on which I have been at work for six years —a 'Last Supper of our Lord and the Twelve Apostles,' seven braccia long and more than four braccia in height—a work which is perhaps one of the most laborious and important that I ever did for your Majesty, and which I will send on as soon as it is finished, by such channels as your Majesty shall direct." After many delays the picture was sent, and the Spanish Envoy at Venice wrote respecting it to his Minister at Madrid: "The Christ at the 'Last Supper,' which has been done for His Majesty, is a marvel, and one of the best things Titian has done, as I am told by masters of the art. . . . Though he is old,*

he works, and can still work; and if there were but money forthcoming, we should get more work out of him than we could expect from his age."

When the picture reached its destination at the Escorial, it was found to be too high for its destined place on the wall of the Refectory. The King having ordered it to be cut down, the deaf and dumb Spanish painter and scholar of Titian, Juan Fernandez Navarrete—called "El Mudo"—protested vehemently by signs and gestures, and offered to make in six months an exact copy, of the size required, of the picture that had taken Titian six years. But Philip was too impatient to wait for a copy, and Titian's canvas was forthwith submitted to the sacrilegious shears, and the upper part—about a third, including most of the archway and sky—was cut off.

The sketch in this collection is valuable as showing the composition as originally designed and painted by Titian, with the archway and sky complete. It must therefore have been painted before the large picture was cut down. During the six years Titian spent upon the picture he doubtless made studies for it; and that this is an original study rather than a copy is indicated by variation in detail, by the tentative character of some parts, such as the trial between plain and spirally fluted columns, by the apparent indecision as to whether the central light should emanate from the heavens or from the slightly indicated hanging candelabrum, and by the masterly freedom and sketchlike manner in which it is executed, chiefly in tints of golden brown, with a few touches of subdued red.

Almost every great painter has given his rendering of the "Last Supper" of our Lord. The subject, commonplace and void of picturesque attraction in its material aspect, but awful in its spiritual significance, seems to have appealed less to the sensuous, colour-loving school of Venice than to other schools and countries. Titian, however, triumphantly overcame the monotony of a long row of male figures seated at a table, by his skilful grouping and dramatic action, and by the bold conception of his background, the spiral columns that lead the eye upwards, the soaring span of the great archway, and the crowning glory of the rays of the Holy Ghost that fall on the head of Christ, who is seated in calm dignity at the centre of the board, between St. John, bowed down with grief, and a group of three eager, agitated apostles, who alone seem to have grasped the full import of the Saviour's words.

In the Bridgewater House Collection there is an old copy (No. 87) of the picture assigned to Andrea Schiavone, in which a high window is substituted for the great archway, and an old engraving by C. Gott is said to exist of the original picture.

Sir David Wilkie made a small water-colour sketch from the original picture at the Escorial (which is in the present Collection, No. 235A), and is interesting as showing the extent to which the picture has been curtailed, as well as giving an idea of the colouring.

The Escorial picture is much damaged by repainting and by neglect.

Titian painted another picture of this subject, apparently earlier than the Spanish one, for the refectory of SS. Giovanni e Paolo at Venice, which was destroyed by fire in 1571.

235A WATER-COLOUR SKETCH, BY SIR DAVID WILKIE, R.A., OF "THE LAST SUPPER," BY TITIAN (*vide* No. 235).

Lockinge.

No. 236 TITIAN

TITIAN (TIZIANO VECELLIO)
(Attributed to).

236 PORTRAIT OF A CHILD OF THE PANDOLFINI FAMILY, WITH A SPANIEL.

Canvas, 24 × 18 inches.

Three-quarter-length figure, life-size portrait of a little girl of about four, facing the spectator, and looking outwards with the quiet earnest gaze of childhood. She is dressed in a square-cut, olive-brown, quilted frock, trimmed with white lace, and wears a coral necklace and bracelets. With her right hand she supports the spaniel, while with her left she caresses his paw. The background is plain, and of a luminous grey tone.

Collection—Rev. J. Sanford.
Purchased at the Sanford sale, 1838.
Exhibited—Grafton Gallery, Fair Children Exhibition, 1895.

Lockinge.

The record in the Rev. J. Sanford's catalogue is that Titian painted this picture at Florence, and that it is the portrait of a child of the Pandolfini family, whose gallery was divided in marriage portion with the Strozzi family, who were subsequently compelled by financial embarrassment to part with this and others of their pictures. But neither the style nor touch recall those of Titian; they seem more suggestive possibly of Bronzino.

TITIAN (TIZIANO VECELLIO)
(Attributed to).

237 ST. PETER MARTYR.

Canvas, 67¼ × 39¼ inches.

An original study for, or an old copy from, Titian's great picture painted in 1528 for the Chapel of St. Peter Martyr, in the Church of SS. Giovanni e Paolo at Venice, where it was accidently burnt in 1867.

The slight variations from the original picture in this sketch seem to indicate that it may possibly be an original study rather than a contemporary copy. It is fine in colour, and bold and free in treatment.

Exhibited—Royal Academy, Old Masters, 1902.

Carlton Gardens.

JOSEPH MALLORD WILLIAM TURNER, R.A.

1775—1851. *British School.*

238 SHEERNESS.

40 × 58 inches.

A stormy sea scene. In the centre a fishing smack with yellow sails is beating up against the south-west gale, the wind catching the crest of the waves as the boat rides over them and breaks them into spray. A gleam of light strikes brightly on the boat sails and on the waves. An open boat follows in tow, containing three weather-beaten fishermen, one standing and gazing upwards, another seated, engaged in taking out the hook from a fish; the third is smoking his pipe and looking out over the troubled waters. In the middle distance, to the left, a large three-masted man-of-war, flying the admiral's flag at her masthead, rides at anchor. Under the shelter of her lofty hull the waters are calmer, and reflect the pathway of the setting sun, which sinks in luminous haze to the extreme left. To the right of the ship are two distant boats, a dark-sailed lugger and a white-sailed skiff, heeling over to the wind. Farther away the long coast-line and buildings and dockyards of Sheerness, illumined by the last rays of sunlight, extend to the right, under the banks of the Isle of Sheppey. Dark, rain-laden clouds drift across the sky, and on the left descend in rain, casting a deep shadow over the sea. Beneath them is a clear expanse of sunset sky.

This picture ranks among Turner's greatest sea pieces or maritime dramas. It was never exhibited in his lifetime, though the value he attached to it is shown by his giving a commission for its purchase when it came up for sale at Christie's in Mr. Bonamy Dobree's Collection in 1842. It sold, however, beyond the modest price he put upon it, and passed into the Collection of Mr. Newington Hughes, where it became the companion of another work of Turner's, "Whalley Bridge and Abbey." The two pictures have, after many years of separation, again been reunited in the present Collection.

Painted probably about 1810.

Collections—Bonamy Dobree, Esq., until 1842.
J. Newington Hughes, Esq. (of Winchester), who also owned the companion picture, "Junction of the Thames and Medway," now in the Collection of Mr. Gehuis, of Philadelphia.
Sir Thomas Baring, Bart.
William Wells, Esq., of Redleaf.

Purchased at the Redleaf second sale, 1890.

Exhibited—Manchester Art Treasures Exhibition, 1857.
Royal Academy, Old Masters, 1891.
Guildhall Gallery, Exhibition of the Works of Turner, 1899.

Sir Walter Armstrong, *Turner*, 1902, pp. 53 and 230.

Lockinge.

No. 238. TURNER

Turner's art career may be divided into three periods. The first, from his youth till about 1810, *is one of careful notation of natural facts, and of dignity and reserve in treatment and colour. The second period, from* 1810 *to* 1830, *shows the master interpreting, still with well-restrained emotion, the beauties of his native country, as well as of Switzerland, France, and Italy, indulging on occasion in the highest finish, and greatly developing in power and variety as a colourist, till he rose to heights unattained by any other landscape painter. In the third and last period, light, with all its prismatic variety, chiefly engaged his attention, and he appears as the lyrical interpreter of nature, in his conception and realisation of dream visions, strange and mysterious, but radiantly beautiful.*

To the first period belong "Whalley Bridge and Abbey," "Oxford High Street," and "Sheerness," in this collection. The two first of these are of special technical interest, as being the earliest which he painted on a white ground—a practice to which he subsequently adhered, and which, while giving added brilliancy, has a tendency to separate in minute chips from the canvas. No record can be found of the exact date of "Sheerness," but it may be assigned to the latter part of Turner's first period—viz., about 1810. *To the second period belong "Walton Bridges" (No.* 241*), and the small "Newark Abbey" (No.* 242*), both painted in* 1815, *the same year as "Crossing the Brook," in the National Gallery. Though of comparatively early date, "Walton Bridges" possesses many of the qualities which mark the best works of Turner's later, or third, period.*

Reviewing the array of his work in the National Gallery, Mr. S. Arthur Strong well says:—"The great divinity here is Turner, that unique, unaccountable apparition of a later time, to whom, born as he was in a humble dwelling in the neighbourhood of London Bridge, all the kingdoms of Nature and the glory of them seem to have been revealed. He is seen in all his phases—from his first steps, in the wake of others, to the apocalyptic visions of his decay; and of him it will be sufficient to say, 'Majestati naturæ par ingenium.'"

JOSEPH MALLORD WILLIAM TURNER, R.A.

239 WHALLEY BRIDGE AND ABBEY, LANCASHIRE: DYERS WASHING AND DRYING CLOTH.

Canvas, 26½ × 38½ inches.

View looking along a river crossed in the middle distance by a bridge of three lofty arches, through which part of the Abbey and glimpses of distant landscape are seen. To the left a steep bank crowned with buildings among trees; to the right a shelving bank covered with trees; among them rise some tall pines. In the foreground a stretch of sandy shore, with white cloth spread out to dry; to the right are rocks; some cows are standing in the shallow water, and to the left two men are washing a piece of red cloth in the river. A pale blue afternoon sky, with warm light clouds.

The subdued and somewhat brown tone of colour belongs to Turner's early style, and it is believed to be the first picture he painted upon a groundwork of white paint. He made several drawings for Whitaker's "Parish of Whalley," about 1799.

Painted in 1809.

Collections—J. Newington Hughes, Esq., of Winchester.
Wynn Ellis Esq.

Purchased at the Wynn Ellis' sale, 1876.

Waagen, *Treasures*, Vol. II., p. 298.

C. F. Bell, List of Turner's Exhibited Works, No. 123.

Sir Walter Armstrong, *Turner*, 1902, pp. 109 and 237.

Exhibited—Royal Academy, 1811.

Lockinge.

No. 239. TURNER

No. 240. TURNER

JOSEPH MALLORD WILLIAM TURNER, R.A.

240 THE HIGH STREET, OXFORD.

Canvas, 26½, × 38½ inches.

View looking west up High Street; to the left is the block of University College and other buildings, in deep shade, and casting their shadows half-way across the street. To the right in sunlight is the college of All Souls', and the church and spire of St. Mary's. Beyond is All Saints' and its Græco-Gothic towers and spire, and in the distance is seen Carfax Church with its ancient tower. The scene is animated by numerous figures, among which is a conspicuous group of three Dons in caps and gowns. Some workmen are engaged, with a ladder placed against the wall, in demolishing an arched gateway to the left. The sky is pale hazy blue, with light summer clouds.

The architectural precision of drawing in the buildings shows the influence of Turner's training as a lad of fourteen under Mr. Hardwick, the architect and designer of St. Katherine's Docks.

A companion picture, of "Oxford from the Abingdon Road," was in the late Sir John's Fowler's Collection, dispersed in 1899.

Signed in the right-hand corner, "J. M. W. Turner, R.A."
Painted 1810.
Collection—Jesse Watts Russell, Esq., of Ilam Hall.
Purchased 1875 at the Ilam Hall sale.
Engraved by John Pye and Middiman, the figures by C. Heath.
C. F. Bell, List of Works contributed to Public Exhibitions by J. M. W. Turner, No. 125.
Sir Walter Armstrong, *Turner*, 1902, pp. 109 and 226.
Exhibited—Royal Academy, 1812.
Grosvenor Gallery, 1889.

Lockinge.

The following extracts from letters addressed by Turner to Mr. J. Wyatt of Oxford, a carver and gilder, and also a painter, have reference to this picture:—

"Feb. 28th, 1810.

"Sir,— . . . With respect to the picture, I have continued it on the same size, only 2 feet 3¼ inches by 3 feet 3 inches at most measures; yet the sky, I do think, had better be an inch at least under the top rabbet. Therefore I should advise you to make the rabbet deep, so that it can be hid; therefore the right measures may be as follows: 3 ft. 2½ inches by 2 ft. 2½ inches."

"March 4th, 1810.

"As to the figures introduced, I have made use of those you sent, and therefore hope you will find them right; but I took the hint, for the sake of colour, to introduce some ladies. The figures taking down old houses are not only admissible, but I think explaining their loss and the removal of the gateway. In short, I hope that the picture will please, and that you will find your endeavours seconded and prove ultimately very advantageous,"

"Sir,—I am glad to hear the picture is so approved of. . . . As you proposed, you may send it to Mr. Meddiman direct. . . . I feel some concern about the spire of St. Mary's. Many who look at that spire at the side opposite will, in the street, think that it should look equally high at the angle, but which wholly changes its character. It becomes more dignified than . . . lofty. However, if you can get me the height and base from the springing or setting off of the spire, or from the clock, it shall be altered to measure."

Life of Turner by W. Thornbury, pp. 166-7.

No. 241. TURNER

JOSEPH MALLORD WILLIAM TURNER, R.A.

241 WALTON BRIDGES.

Canvas, 35½ × 48 inches.

View looking across the Thames on a quiet sunny summer afternoon. The two long lines of the arches of Walton Bridges span the two reaches of the river in the middle distance. To the right the rising ground beyond the stream is clothed with wood. The busy life of the river is indicated by the barges drawn up alongside the bank, their tall unfurled sails cutting the sky line of the wooded slopes. A group of barge horses have been led down into the water to drink after their day's work. On the near side, to the left, is a herd of cattle (seventeen cows and a calf), some standing on the grassy bank, others moving quietly in the placid pool, by the sedgy shore that forms the foreground.

The sunlight slants through the arches of the main bridge, and touches with its warm light the distant woods, the barge sails, and the cattle. The whole scene is suffused with the soft haze of approching sunset, and the subtle gradations of opaline sky tints merge into delicate blue in the upper region, where light summer clouds are floating.

The picture is marked by careful drawing, high finish, and solidity of painting, combining in a marked degree faithful truthfulness to nature with ideal beauty and poetical imagination, conveying the sense of "the large peace in the bounteous air—the melody of afternoon." It was never exhibited by Turner, but remained in his studio till he sold it to Mr. Gillott, about 1830.

It formed part of the choice collection of English paintings specially selected for the adornment of the British Pavilion of the Paris Exhibition of 1900, together with three other noted Turners—namely, Mr. G. Gould's "Hove," Lord Strathcona's "Mercury and Argus," and Mr. J. Pierpont Morgan's "Bellini's Pictures carried in state to the Church of the Redeemer at Venice."

Painted 1815, the same year as "Crossing the Brook" in the National Gallery.

Collections—Joseph Gillott, Esq.
H. F. J. Bolckow, Esq., M.P.

Purchased at the Bolckow sale, 1891.

Exhibited—Manchester, Art Treasures Exhibition, 1857.
Royal Academy, Old Masters, 1892.
Guildhall Gallery, Exhibition of the Works of Turner, 1899.
Paris, Universal Exhibition, 1900.

Sir Walter Armstrong, *Turner*, 1902, pp. 59 and 236.

Lockinge.

Although "Walton Bridges" belongs to Turner's second period, having been originally painted in 1815, *he doubtless, during the fifteen years it remained in his studio, pursued his usual habit of touching up his works year by year. This would account for the marvellous quality of its texture, and for its foreshadowing, in the intensity of diffused sunlight and radiancy*

of atmosphere, of some of the best characteristices that mark his later manner, or so-called third period. .

A picture of the same size and similar in subject, but differing in having sheep in the foreground, and being less perfect in conception and execution, was in the collection of Lord Essex, and now belongs to Mr. Orrock. The drawing for the England and Wales series (1827—1838), *now belonging to Mrs. Ashton, is also similar in subject.*

JOSEPH MALLORD WILLIAM TURNER, R.A.

242 NEWARK ABBEY, ON THE RIVER WEY, NEAR WOKING, SURREY.

Panel, 11 × 18 inches.

In the middle distance, to the right, are the ruins of the Abbey, near a fine group of trees which stand to the left. A wooden bridge crosses the river a little distance off, leading to a meadow where cattle are grazing. Low hills appear far away beyond the Abbey, and between the trees glimpses of blue sky are revealed amid long stretches of white and grey clouds.

Painted 1815 for Dr. Lancaster of Merton.
Collection—John Pye, the engraver of many of Turner's works.
Purchased 1874, at the sale of John Pye's effects.
Sir Walter Armstrong, *Turner*, 1902, p. 226.

Lockinge.

JACOB VAN DER ULFT.

1627—1688. *Dutch School.*

243 LANDSCAPE.

Panel, $7\frac{1}{4}$ × $9\frac{1}{8}$ inches.

In the foreground is a pool of water, where several men are bathing; on the banks are two horsemen, with a man on foot in a red jacket and plumed hat. On the rising ground to the left, shadowing the pool, farm buildings are seen, and in the distance on the right a hill slopes down towards a river, The sky is blue, with light grey clouds.

Waagen, *Treasures*, Vol. IV., p. 146.

Carlton Gardens.

Van der Ulft's works are rare. He generally painted piazzas, buildings and monuments of Rome, although he never was there, and consequently worked from engravings. He was a clever, versatile painter, good in drawing and colour, and introduced figures of men and animals into his pictures abundantly, aud with picturesque effect.

No. 242. TURNER

No. 244. ADRIAEN VAN DE VELDE

ADRIAEN VAN DE VELDE.

1639—1672. *Dutch School.*

244 CATTLE FORDING A BROOK.

Canvas, 21½ × 25½ inches.

A landscape, on the right of which the view is open, and terminates with distant hills; on the left is a hillock clothed with trees, through which a road passes. A group of cows, sheep, and goats are being driven by a herdsman through the shallow brook that forms the foreground, towards the pastures of the middle distance, where a farmer on horseback, and another herdsman, are seen approaching. The sky is clouded, but light and luminous.

Collections—M. Muilhean, 1813.
Heer Vierley, of Rotterdam.
Purchased 1836.
Smith, Vol. V., p. 240, No. 91.
Waagen, *Treasures*, Vol. IV., p. 136.

Carlton Gardens.

Adriaen was a younger brother of Willem Van de Velde. In early life he was his father's pupil, but, abandoning marine painting, he studied under Wynants and Wouverman at Haarlem, and subsequently under Paul Potter, from whom he doubtless derived his skill in cattle painting. A delicate sense of tone and colour, and a keen appreciation of outline, mark his works; he was equally successful in summer and winter landscape scenes, and in figures and animals; and he frequently assisted the leading painters of the day, such as Ruysdael, Hobbema, Hackaert, and others, by introducing his own figures into their compositions. His powers as an etcher were almost greater than as a painter, and he was skilled in that branch of art at the early age of fourteen.

WILLEM VAN DE VELDE.

1633—1707. *Dutch School.*

245 A CALM. SOLDIERS EMBARKING.

Canvas, 27 × 42½ inches.

A view, in calm weather, from the shore of a harbour at the mouth of a broad river. Barges, fishing-boats with their sails hanging idly, and numbers of other craft, are dispersed in groups, and are reflected in the smooth water. In the left foreground a large boat with a party of soldiers on board is putting off to the man-of-war in the distance, where another party are already going on board from a boat. On the shore in the immediate foreground a man is seated fishing, with his dog standing beside him. Light masses of cloud float across the clear grey sky. The general effect is that of calm repose. The figures are probaby by his brother, Adriaen Van de Velde.

This picture has been by some attributed to Van de Cappelle, to whose delicate and subdued tone of colour it bears much resemblance,

Collections—M. Van der Pol, of Rotterdam.
Alexander Smith, Esq., of Edinburgh.
Purchased through Mr. Buchanan, 1832.
Waagen, *Treasures*, Vol. IV., p. 133.

Carlton Gardens.

Van de Velde was the pupil of his father, the elder Van de Velde, who was a skilled nautical draughtsman, and of Simon de Vlieger. He resided, and painted, at Amsterdam till 1675, *when he accompanied his father to England and settled at Greenwich, where they both spent the remainder of their lives. Charles II., by a Royal "Ordinance," "thought fit to allow the salary of £*100 *per annum unto William Van der Velde the elder, for taking and making draughts of sea fights; and the like salary unto William Van der Velde the younger, for putting the said draughts into colours, for our particular use."*

Van de Velde painted numerous sea fights and sea storms, some on a large scale; but more congenial to him were smaller pictures of peaceful sea scenes, where groups of varied craft are reflected on the mirror-like surface of still water, and masses of white sunlit cloud hang lightly in skies of transparent blue, or tender grey. His consummate knowledge of the construction and rigging of vessels gives to his works the charm of accuracy and truthfulness.

Walpole, whom S. Arthur Strong aptly describes as "having invented a kind of Gothic, both in sentiment and in stone," says, in his "Anecdotes of Painting": "Van de Velde was the greatest man that has appeared in this branch of painting; the palm is not less disputed with Raphael for history, than with Van de Velde for sea pieces."

No. 245. W. VAN DE VELDE

No. 247 W. VAN DE VELDE

WILLEM VAN DE VELDE.

246 STILL WATER, WITH SHIPPING.

Canvas, 18 × 23 inches.

A sea view in calm weather. Toward the left three fishing-smacks are lying at anchor; beyond these is a sloop saluting, and on the opposite side is another fishing-boat in front of a frigate. Other vessels and small craft are perceptible in the distance. The reflection of these objects in the clear and tranquil sea is admirably depicted. Masses of vapoury grey clouds are suspended in a pale blue sky of great delicacy under the clear effect of bright daylight.

Collection—Baron Verstolk van Soelen until 1846.

Purchased from the Verstolk Gallery, 1846.

Smith, Vol. VI., p. 355, No, 126.

Waagen, *Treasures*, Vol. IV., p. 137: "This picture shows how justly the master was renowned for his calm seas; the transparency of the reflections of every object is quite astonishing,"

Exhibited—Manchester, Art Treasures Exhibition, 1857.

Carlton Gardens.

WILLEM VAN DE VELDE.

247 A SEA BREEZE.

Panel, 14½ × 16½ inches.

A fishing-boat, with a tall white sail and colour flying at the gaff and masthead, and towing a small boat, is bending over with the wind on the left; a man-of-war, with ensign and pennant, but with sails furled, is seen far away on the right beyond a small boat, which is taking in sail. The sea, under the effect of the breeze, is full of movement and vigour, and large masses of grey clouds are being blown across the sky.

Waagen, *Treasures*, Vol. IV., p. 146.

Lockinge

SCHOOL OF LEONARDO DA VINCI.

248 THE VIRGIN OF THE ROCKS.

Panel, 26 × 19 inches.

In front of a cave in the rocks, beside a narrow brook, the Virgin kneels, facing the spectator, laying her right hand on the shoulder of the little St. John, as if in sympathy with his adoration of the Infant Saviour, who, seated on the ground, makes the sign of benediction. He is supported with both hands by a kneeling Angel, winged and draped, who looks down upon him. The Virgin's left hand is uplifted over his head. Background of steep crags, high up on which an angel appears from the sky to a shepherd keeping watch over his flock, on a grassy platform among the rocks. In the branches of an overhanging tree to the right is a nest of young storks being fed by the parent bird. In the distance is a city on a wooded hillside; beyond, conical-shaped mountains against a white clouded sky. The group of figures resembles in composition Leonardo da Vinci's "Madonna of the Rocks" in the National Gallery (which differs in some respects from that in the Louvre), but the background is entirely different. It is, in all probability, the work of one of the many followers of Leonardo (possibly Patinier or some other German), who took the master's work as a *motif*. It corresponds in size and subject with a picture described, and engraved in outline by Joubert, in the *Catalogue of the Coesvelt Gallery* in 1836, for which Mrs. Jameson wrote a preface. The entry is as follows:—"Luini—The Virgin, Infant Saviour, St. John, and an Angel, in the same position as in the picture of Leonardo, 'La Vierge aux Rochers,' in Paris. But the draperies, hands, and landscape are different, with the addition of an episode, the 'Aununciation to the Shepherds,' taken from the bas-relief by Michael della Robbia." In a large bas-relief of the Nativity, executed by Giovanni della Robbia (Lucca's follower) in 1521 for the Convent of St. Girolamo, and now in the National Museum of Florence, a similar episode occurs in the background.

The picture was bought in at the Coesvelt sale in 1837; but it reappeared at a later sale in 1840, when it was purchased by Mr. Yates, a dealer, and passed into the possession of Dr. Turton, Bishop of Ely, whose collection was sold at Christie's, after his death, in 1864, and the picture was then bought by Mr. Lesser, a London dealer, who subsequently sold it to Lord Wantage.

A printed cutting on the back of the panel states that it was formerly in the Giustiniani Gallery.

Collections—Giustiniani Gallery.
Coesvelt, till 1837.
Dr. Turton, Bishop of Ely.

Exhibited—Burlington Fine Arts Club, Milanese School, 1894.

Lockinge.

No. 248 SCHOOL OF LEONARDO DA VINCI

SIMON DE VLIEGER.

1600—1660. *Dutch School.*

249 SEA PIECE.

Panel, 15½ × 23½ inches.

A fishing-boat with red sails is running before the wind, followed at a little distance by another. A three-masted ship is in the offing, with a small vessel near it; other craft are about. The sea is grey and murky in tone, grey clouds are driving across the sky, and casting a long shadow over the sea from the upper left to the near right, one glimpse of blue sky only being visible towards the right.

Purchased 1862.

Carlton Gardens.

De Vlieger was the master of Willem Van de Velde. He was the earliest Dutch marine painter who represented the ocean, under various aspects, with truth and feeling for nature. His execution has freedom and softness, but his tones incline to a somewhat dirty grey in the shadows. His etchings are of great excellence.

LADY WANTAGE.

250—1 Two water-colour drawings, each 13½ × 10 inches.

Interior of the Tapestry Hall, Lockinge House.
Painted 1880.

Lockinge.

LOUISA, MARCHIONESS OF WATERFORD.

1818—1891. *British School.*

252 THE BENEDICTION OF THE HARVEST.

Water-colour, on paper, 27½ × 13½ inches.

Exhibited—Lady Brownlow's Exhibition of Lady Waterford's Drawings, 1892.

Lockinge.

ANTOINE WATTEAU
(Attributed to).

1684—1721. *French School.*

253 FÊTE CHAMPÊTRE.

On copper, $8\frac{3}{8} \times 10\frac{1}{4}$ inches.

A party of ladies and cavaliers (eighteen in number), in the graceful French costumes of the 18th century, are dispersed in groups in a stately garden, round a formal pool of water, encircled by lofty trees and adorned with statues and marble fountains. Near one of these, on the left, stands a lady in a pink "sacque" dress, with a cavalier in a long crimson cloak. On the right side of the picture a young man in red, playing on a guitar, is seated at the feet of a lady in blue; beside her a child is fondling a puppy on her lap. Another couple stand behind. On the greensward beyond the pool are other groups of people, standing or reclining under the trees. In the far distance a château is visible. The sky is blue and sunny.

Waagen, *Treasures*, Vol. IV., p. 146.

Exhibited—Guildhall Gallery, Works of French and English Painters of the Eighteenth Century, 1902.

Carlton Gardens.

*This picture, though assigned to Watteau, is more probably an original painting by Lancret, whose style and colour it more really resembles. It is, on a miniature scale, an admirable example of the characteristics of the French School of the 18th century, of which the head was Watteau, that "great painter of little things," whose magic brush gives us all that is gay, superficial, and amusing in human life—depicting with rare grace scenes of a social world that looked only on the outward and joyous semblance of things—on nature as arranged to suit an endless play. "Half in masquerade, playing the drawing-room or garden comedy of life, these persons of the charming 'Noblesse' have upon them, not less than the landscape he composes, and among the accidents of which they group themselves with such perfect fittingness, a certain light we should seek for in vain upon anything real. For their framework they have around them a veritable architecture—a tree architecture —of which those moss-grown balusters, termes, statues, fountains, are really but accessories. Only, as I gaze upon those windless afternoons, I find myself always saying, involuntarily, 'The evening will be a wet one.'" * These qualities are shared, in varying degree, by Lancret, Pater, and other painters of the school of Watteau.*

* Walter H. Pater, *Imaginary Portraits*—"A Prince of Court Painters," 1887, p. 33.

No. 253. WATTEAU

No. 254. WATTS

GEORGE FREDERICK WATTS, R.A.

Living Painter. Born 1820. *British School.*

254 VIOLET, MARCHIONESS OF GRANBY

(Daughter of Colonel the Hon. Charles H. Lindsay, C.B.).

Canvas, 26 × 20½ inches.

Life-size, quarter-length figure, head turned to right and looking downwards, face nearly profile, the deep set eye grey-blue, the brow shaded by golden brown hair gathered at the back in a simple knot. A blue dress, cut low and showing the throat, falls in soft folds, held by a narrow russet-brown scarf, loosely twined about the shoulders and arms. Blue background of distant landscape and sky.

The distinctive note of this picture is the blue scheme of colour, modulated from the deepest to the purest tones of sapphire. The clear fairness of the complexion and the golden tints of the hair alone relieve the intense blueness of the dress and of the far-off valleys and mountains, the rolling clouds and azure sky, in which the russet tones of the scarf are repeated in touches of warm colour that blend figure and landscape together, as music is linked to song. The composition is characterised by extreme simplicity—suppression of detail and exclusion of incident, but abounding in suggestion. The painter has portrayed, not the outward semblance of a beautiful woman only, but likewise the Spirit of Womanhood—in her dignity and purity—her mystic sadness and tender yearning—merged with the Spirit of Nature, and with the mists that rise from the valleys of earth to the clear regions of heaven.

The frame is old Spanish, brought by Lord Wantage from Madrid. It has a "bordure" of cherub angels carved in wood, on a dusky gold ground. Two on each side hold the Tower and the Palm of Sta. Barbara ; and the two upper ones uphold a crown.

Painted 1879.

Collection—G. F. Watts, R.A., Studio till 1901.

Purchased 1901.

Exhibited—Manchester, Royal Jubilee Exhibition, 1887.
Guildhall Gallery, 1890.
Glaspalazte, Munich, English Art Section, 1893.
New Gallery, Exhibition of the Works of G. F. Watts, 1897.

Lockinge.

SONNET, BY JOHN KEATS.

Blue ! 'Tis the life of heaven—the domain
Of Cynthia,—the wide palace of the Sun,—
The tent of Hesperus and all his train,—
The bosomer of clouds, gold, grey and dun.
Blue ! 'Tis the life of waters—ocean
And all its vassal streams ; pools numberless
May rage, and foam, and fret, but never can
Subside, if not to dark blue nativeness.
Blue ! Gentle cousin of the forest-green,
Married to green in all the sweetest flowers—
Forget-me-not,—the bluebell,—and, that queen
Of secrecy, the Violet : what strange powers
Hast thou, as a mere shadow ! But how great,
When in an eye thou art alive with fate !

THOMAS WEBSTER, R.A.

1800—1886. *British School.*

255 THE PLAYGROUND.

Canvas, 29½ × 59½ inches.

A crowd of schoolboys are engaged in various games—football, peg in the ring, marbles, etc., under the shade of the old elm trees of the playground, through whose foliage the sunlight flickers. The picture abounds in various incidents of schoolboy life: an old apple-woman near the gate to the right is serving two boys, and a little distance away a lad is greeted by his parents. The schoolhouse, with its brick piers and iron gates, occupies the middle distance, and a tranquil English landscape lies beyond.

Signed and dated 1852.
Painted for Lord Overstone, 1852.
Engraved in line by F. Joubert.
Exhibited—Royal Academy, 1853.
Grafton Gallery, Fair Children Exhibition, 1895.

Lockinge.

THOMAS WEBSTER, R.A.

256 A KITCHEN INTERIOR.

Millboard, 8½ × 13¾ inches.

A woman peeling turnips, and an old man smoking his pipe in the chimney corner.

Dated 1850.

Overstone.

THOMAS WEBSTER, R.A.

257 THE MOTHER.

Millboard, 14 × 23 inches.

A cottage interior; a woman is seated with her needlework, rocking the cradle in which a baby sleeps. Sunlight streams in through the lattice window.

Dated 1850.

Overstone.

No. 258, WILSON

RICHARD WILSON, R.A.

1713—1782. *British School.*

258 VIEW ON THE TIBER.

Canvas, 54½ × 81½ inches.

The crenellated tower and walls of Aqua Acetosa stand on a wooded rocky headland dominating the Tiber, which winds round it. On the opposite bank, to the right, in the middle distance, are ruins of castellated buildings, reflected in the placid water; beyond stretches distant country bounded by the range of the Alban hills. In the foreground a sunlit road turns to the left behind a large boulder; in the centre is a group of figures—a man lying on the bank fishing, a woman seated with a basket beside her, nursing an infant; while to the right is a withered stump and two trees, the foliage of which extends partly across the large expanse of luminous, almost cloudless sunset sky.

Collection—Ilam Hall, until 1875.

Lockinge.

Wilson pursued portrait painting till the age of thirty-six, when he visited Italy, and, under the influence of Zuccarelli and Vernet, he abandoned it once and for ever for landscape. He painted for some years at Rome, where he studied the works of Claude and Poussin, and became the first of the great school of English landscape painters. His compositions are chiefly reminiscences of classic Italian scenery, which he depicts with great feeling for breadth, power of generalisation, and delicate sense of colour and gradations—though his cool silvery tints somewhat fail in rendering the rich glow of the south. Wilson was one of the original members of the Royal Academy, which was founded in 1776.

RICHARD WILSON, R.A.

259 ITALIAN LANDSCAPE.

Canvas, $32\frac{3}{4} \times 42$ inches.

A placid river scene, under the clear delicate light of evening. On the right is a wooded height surmounted by a crenellated tower and other buildings; on the bank in the foreground a mass of rock, near which a youth is fishing and a woman is seated with an infant. On the opposite side of the river is a wooded bank with a ruin clearly reflected in the still water. A range of low hills in the distance. This picture is the same subject as the preceding one (No. 258), but the composition is reversed.

Collections—Joseph Nollekens, R.A., the sculptor.
John Douglas, Esq., of Gryn, N. Wales.
J. Tomkisson, Esq.

Purchased 1874.

Exhibited—Royal Academy, Old Masters, 1890.

Carlton Gardens.

RICHARD WILSON, R.A.

260 LANDSCAPE.

Canvas, $10\frac{1}{2} \times 13\frac{1}{2}$ inches.

Two slender trees rise in the foreground into a warm evening sky. Two figures are seen near, beside a large rock. Beyond is an expanse of water with rising ground on the left surmounted by a tower; low distant hills on the right.

Lockinge.

EMANUEL DE WITTE.

1607—1692. *Dutch School.*

261 INTERIOR OF THE CHURCH AT DELFT.

Canvas, 29 × 25 inches.

On the right is the tomb of the Prince of Orange; a man and woman with a little girl are standing before it, and a youth is advancing with a dog. Other figures are seen in the more distant part of the church, on the pillars of which are several hatchments.

Lockinge.

De Witte was a scholar of Evert Van Aelst, but he adopted a different style and class of subjects, confining himself mostly to interiors of churches.

EMANUEL DE WITTE.

262 INTERIOR OF A CHURCH.

Canvas, 23½ × 33 inches.

A wide nave with chapels on each side. Various groups of figures are introduced, and at the nearest side chapel on the right a priest is officiating, with several persons kneeling on the pavement around.

Overstone.

PHILIPS WOUVERMAN.

1619—1668. *Dutch School.*

263 A FIELD OF BATTLE.

Canvas, 25¼ × 32 inches.

Among numerous combatants, both cavalry and infantry, distributed over a wide expanse of country, is a central group of four horsemen, the nearest of whom wears a buff jerkin, steel cuirass, red sash, and plumed hat, and is mounted on a noble white charger. He turns from the spectator, and aims with his sword at a trumpeter, who gallops forward at full speed on a bay horse, endeavouring, in default of other weapon, to defend himself with the trumpet he holds in his uplifted arm. To the left a third horseman is firing his pistol at a foot soldier, who has thrust a lance into the chest of his wildly rearing brown horse. The fourth horseman is only partially visible. Farther to the left, a standard-bearer, his red flag fixed in his saddle rest and rising up against the sky, is approaching the front at full gallop, mounted on an iron-grey roan charger.

Dead and wounded men and horses are lying on the field, and a soldier in blue, with a steel helmet, lies prostrate under the hoof of the white horse. Troops are charging down the distant hills on either side; on the one to the right stands a castle. Volumes of smoke rise against the clear blue sky, and light-coloured clouds are massed on the right.

Collection—Prince of Orange.

Purchased 1836 from Mr. Buchanan.

Smith, Vol. I., p. 279, No. 290; and Supplement No. IX., p. 178, No. 109.

> "This very capital picture is painted in the artist's later and most esteemed manner, possessing the most exquisite finishing, with clear and silvery colourings."

Waagen, *Treasures*, Vol. IV., p. 133.

Exhibited—Royal Academy, Old Masters, 1871 and 1888.
Guildhall Gallery, 1894.

Carlton Gardens.

Wouverman was a native of Haarlem, where he studied under Wynants and also under Pieter de Laer. His subjects are varied. Landscape usually holds a prominent place in his pictures, which he gradually peopled more and more with vivacious groups of men and animals. Horses were his favourite study, and he was master of their forms and actions; a white horse often serves as his principal mass of light. His art is technically of great subtlety and beauty, and of the highest finish; he combined delicacy in his gradations of tone with consummate skill in foreshortening. Note in this picture how exactly the length of the foreshortened white horse is expressed by the "values" of his croup and head.

No. 263. WOUVERMAN

No 264. WYNANTS

JAN WYNANTS.

c. 1615—1679. *Dutch School.*

264 SPORTSMAN, WITH HIS DOG AND GUN.

Canvas, $14\frac{1}{2} \times 18\frac{1}{2}$ inches.

A landscape, diversified with hill and dale, and clusters of trees. To the right a winding road over a hill, on which a sportsman is approaching, followed by his dog. On the opposite side is a clayey hill, surmounted by a few light trees and bushes, and fenced at the side by wooden rails. Beyond lies open country, and a distant wood. The figures are by Adriaen Van de Velde, who was Wynants' pupil.

Collection—Baron Verstolk Van Soelen.
Purchased from the Verstolk Collection, 1848.
Smith, Vol. VI., p. 268, No. 135.
Waagen, *Treasures*, Vol. IV., p. 135.
Exhibited—Manchester, Art Treasures Exhibition, 1857.

Carlton Gardens.

JAN WYNANTS.

265 LANDSCAPE AND CATTLE.

Panel, $12\frac{3}{8} \times 12\frac{3}{8}$ inches.

Near a sandy bank to the left, on which grows a half-withered tree and low bushes, is a shallow stream, through which a road passes. In the middle distance a group of trees, and a hay-cart coming along the road; a level country beyond, and a distant church. The cattle, sheep, and figures—a man in blue and a shepherd with his flock—are probably by Adriaen Van de Velde. The sky is a clear blue, with a mass of luminous cloud.

Collection—Duchesse de Berri.
Purchased 1841.
Waagen, *Treasures*, Vol. IV., p. 145.

Carlton Gardens.

These two small pictures belong to Wynants' middle, and best, period, when he showed a preference for open scenery, where, under a sky of summer blue, broken by illuminated cloud-masses, the undulating soil reveals its nature through beaten tracks and rugged roads, with their shelving sides of gold-coloured sand, while trees are scattered on the slopes. His chief aim was truthfulness; his foregrounds are rich in the details of herbage and texture of soil. He exercised considerable influence on the landscape painters whose art had its origin at Haarlem. He may be said to have created that school of Dutch painting which consisted in imitating Nature in her ordinary aspects, without selecting or idealising, seeking beauty in details, and obtaining great results from the truthful rendering of small things. He numbered Philips Wouverman, Adriaen Van de Velde, and Lingelbach among his scholars, who also assisted him by painting figures in his landscapes.

FEDERIGO *ZUCCHERO*
(Ascribed to).

1543—1609. *Roman School.*

266 PORTRAIT, PROBABLY OF PRINCESS ELIZABETH
(Daughter of King James I.)

30 × 24½ inches.

Half-length figure, life size, of a child of about six, facing the spectator. She wears a stiff embroidered white dress with a hoop, on which both her hands rest; lace collar and cuffs. Her jewels are a necklace and earrings of pearls and red enamel work; in her hair a brooch to match, and on her right shoulder a richly jewelled ornament. She holds in her left hand a small closed fan attached to a long black ribbon. Her fair hair is turned up from her face. The words "Ætatis suæ 6, Anno 1602," are inscribed on the background, which agrees with the age of the Princess Elizabeth, who was born in 1596. She married the Elector Palatine, and became Queen of Bohemia and mother of Prince Rupert and Prince Maurice: her daughter Sophia married the Elector of Hanover, and was the mother of George I.

Lockinge

Zucchero was a native of Urbino. He spent most of his life in Italy, and, in addition to his easel pictures, he decorated many churches and palaces. In 1572 *he visited England, and painted portraits of Queen Elizabeth and other distinguished personages. He was the founder and first president of the Academy of St. Luke, to which he left all his property.*

FLEMISH TAPESTRY.

16th Century.

Four Panels.

These panels depict scenes from the life of Cyrus the Great; groups of many figures (the foreground ones life size) are placed in rich landscape backgrounds. In the borders allegorical figures of animals or scenes from fables are introduced, each with a Latin motto below. They are separated by double caryatides forming narrow archways. At each corner are figures, and the whole is ornamented with various arabesque devices. In the lower centre of each panel is a circular medallion worked in gold colour, representing The Creation of Adam, The Temptation, Adam and Eve after the Fall, and the Expulsion from Paradise.

Over each panel is an inscription in white Roman letters on a blue ground, as follows:—

Panel 267— 11 ft. × 12 ft. 9 in.

CYRVS VICTV ASTIACE PREFECIT HIRCANIE
MEDORV̄ SOLIV̄ ADREISAS TRANFERENES

Panel 268— 11 ft. × 12 ft. 10 in.

CYRVS ISRALITAS AD REDIFICANDUM PHANVM
CVM TRES AVRO ET VASIS SACRIS DIMITITIT

Panel 269— 11 ft. × 14 ft. 10 in.

ASPERGAPISES GVLÆ INDVLGENS
A CYRO NOCTE OPPRIMITVR

Panel 270— 11 ft. × 15 ft.

CYRVS SCITAS AGRESSVRVS A THOMIRI
REGINA MORTIS FILII MENOR, TRVCIDATVR

On the outer plain blue border is the Brussels mark.

Lockinge.

FLEMISH TAPESTRY.

17th Century.

Four Panels, representing the four seasons of the year, from designs by David Teniers the Younger and signed by him, "D. Teniers: F.E.C."

271 WINTER SCENE.

13 × 11 feet.

The scene is on the outskirts of a village, and the landscape and house-roofs are covered with snow. The piece of water on the left is frozen, and several skaters are seen, and a sleigh, in which a young girl in blue is seated, with a youth standing behind her. A group of villagers are just outside the door of the house on the right, to which a pig tied by the forelegs is being brought.

272 A SEAPORT.

13 × 15 feet.

The water washes up to the quay on the right, at which fish are being landed and fish merchants are bargaining for their purchase. Adjoining the quay is a strong fortress, where two cannon are seen which command the port, and on the walls are several soldiers on guard, carrying guns. On the opposite side is a rocky promontory with trees and a castellated building.

273 A HUNTING SCENE.

13 × 13 feet 6 inches.

The scene is in a wood, and a hunting party are grouped at a table on the right close to the door of an inn by the wayside, where they are refreshing themselves. The hounds in the foreground are suddenly on the alert by the blowing of a horn from the huntsman, who stands on some rising ground. To the left a wayfarer, with his dog, is hurrying along the road.

274 A PASTORAL.

13 × 12 feet.

Seated on the bank to the right are a shepherd and shepherdess; cattle and sheep are grouped near them. Rocky ground, with large trees, rises on either side, and on the summit of the rocks on the left is a towered building and some cattle grazing. In the centre in the distance a glimpse of a level fertile plain is seen.

Carlton Gardens.

The borders (about twelve inches in width) of these four panels are leaves and flowers elegantly designed in divers colours, the prevailing tone being a rich crimson.

FLEMISH TAPESTRY.

17th Century.

Three Panels.

275 THE VINTAGE.

8 ft. 4 in. × 9 ft. 9 in.

A group of peasants, men and women, are grouped in the foreground around some barrels of wine. A woman is seated on one of the barrels, from which she is letting out the wine into a pan. Another woman, seated near, holds a bowl of wine in her hand. A group of trees rises towards the right, and beyond them a cottage is seen with the figure of a woman standing in the doorway, and figures hurrying towards it laden with heavy baskets of grapes. To the left of the cottage is a river spanned by a lofty two-arched bridge.

Carlton Gardens.

276 THE FISH PACKERS.

8 ft. 7 in. × 9 ft. 9 in.

In the foreground women are engaged in pouring fish from a metal basin into a barrel. A man stands near, looking on, while another man is stooping over a basket of vegetables. To the right is a cart, the driver inside it and the unharnessed horse standing by. Trees rise to the right and left, and in the background is a piece of water with trees and buildings on its banks, and distant hills beyond.

Carlton Gardens.

277 THE FISH MARKET.

9 ft. 10 in. × 17 ft. 4½ in.

In the foreground are numerous figures, brightly dressed. To the left three men are standing in the water holding a rope, and a man is wheeling a barrow with a laden basket toward the central group, where a gentleman holding a large fish (which a dog is smelling) is engaged in concluding a bargain with the market people. Fish lie strewn about, and to the right a table is spread under trees and a man is selling the fish that lie on it to a woman. In the background is a castle with people standing on the parapet. A lofty archway rises on the right from the water's edge, and on the left a harbour is seen with tall-sailed fishing-boats. A light haze is in the distance.

Carlton Gardens.

The borders of these three panels is a gold-coloured framework, with flowers and trophies entwined.

Brussels mark,—an escutcheon between the B's, thus B ⚜ B, and IACG. V.D. BORGHT.

In the sixteenth century there was an important School of Tapestry at Brussels, where designs by Italian artists were frequently copied. Towards the middle of the seventeenth century David Teniers gave fresh impetus to the then somewhat declining art of tapestry at Brussels by his graceful designs of native rural life, with rich and varied landscape or sea-coast backgrounds. Tapestries executed from his designs were known as "Les Tenières," and of this school the two sets in this collection are fine examples.

Among the leading Tapestry masters who owned looms and frequently employed many hundreds of workmen were the Van der Booghts, by one of whom the Fish Market set (Nos. 275, 276 and 277) is signed. This family was celebrated in the annals of Tapestry until 1704, when the Brussels workshops finally closed, in the person of Jacques Van der Booght.

No. 277.

NOTE.

The small picture (No. 12) attributed to Bellegambe was sent to the Exhibition of Early Flemish Art at Bruges, where it was shown to be by Gilles Claeis The reference to Bellegambe in Mr. A. Strong's Introduction should therefore be ignored or re-read accordingly.

The picture in question was at one time in the Collection of Mr. Pennell; it was put up for sale at Christe's in 1832, and was thus described: "2. Hemmelinck. A Bishop in adoration before Christ; richly coloured; in an exquisitely-carved frame of pear-tree, with infant angels bearing instruments of the Passion." It was bought in, and was purchased a few years subsequently by Lord Overstone (then Mr. Jones Loyd).

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